



THE NEW YORK



DRAMATIC MIRROR

VOL. LXI., No. 1,588.

NEW YORK, SATURDAY, MAY 29, 1909.

PRICE, TEN CENTS.



Photo, White, N. Y.

HELGAIIDE KIM
(as Hamlet)

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1914)
The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street
(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE,
President,
12 West 42nd Street.

CHICAGO OFFICE:

(Chas. L. Collins, Representative)
49 Grand Opera House Building.

HARRISON GREY FISKE,
Editor.

ADVERTISING

Twenty-five copies on approval. Quarter-page (100 words), \$1.00; one page, \$1.50.
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Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon. The Mirror office is open to receive advertisements every Monday until 12 P. M.

SUBSCRIPTION

One year, \$6; six months, \$3; three months, \$1.50. Payable in advance. Single copies, 10 cents.

FOREIGN

Canadian subscriptions \$4.50 per annum. All other foreign countries \$5.00, postage prepaid. Telephone number, 30 Grand.

Registered with address "Broadway."
The Dramatic Mirror is sold at London at Pall Mall American Bookshops, Currier St., Regent St.; Dan's Agency, 57 Grosvenor St., London W. C.; Murray's Exchange, 5 Northumberland Ave., W. C. In Paris at Brown's, 11 Avenue de l'Opera. In Liverpool, at Latham's, 11 John St. The Mirror is sold by all News Companies.

Remittances should be made by check, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK MAY 29, 1930

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

As Monday, May 31, Decoration Day, will be a public holiday, it will be necessary to go to press on the next number of THE MIRROR on Friday and Saturday, May 28 and 29. Correspondents, therefore, must forward their letters at least 24 hours earlier than usual.

TO ADVERTISERS.

The next number of THE MIRROR will go to press earlier than usual owing to Decoration Day. Advertisers will please note that the form including the last page will close on Friday afternoon, May 28, and that no advertisement for that number can be accepted later than noon of Saturday, May 29.

THE DUTY PLAIN.

MEMBERS of the theatrical profession no doubt have read with interest the detailed report of the twenty-eighth annual meeting of the Actors' Fund of America, published exclusively in THE MIRROR last week.

It is not too much to hope that hundreds of members of the profession—or for that matter thousands—have found profit also in the perusal of this report; for no one of the thousands who did not attend the meeting—which, in fact, showed a laxity of interest in this respect that disgraces the profession—could digest the matters disclosed without profit. And it is doubtful if any one associated with the theatre could read about the noble work of the Fund without pride, though in a majority of those who look to the Fund as an institution which may get along in some manner without their personal aid this feeling should be mingled with shame.

Members of the theatrical profession illustrate a paradox in charitable work. They are careless and thoughtless only with reference to the great work which is near to them, represented by the Fund, in which from every sense of comradeship they should take a personal interest, while calls from the outside public for their services and aid seldom or never are ignored. It is a strange condition as to professional loyalty, and some sort of "home mission" work should be devised to correct it.

If there is any one associated with the theatre that has not read the very plain and practical yet very human and still professional address made at this Fund meet-

ing by Mr. MACKAY, as published in THE MIRROR, that duty should at once be fulfilled. There could hardly be a more effective bit of propaganda than this talk by a man who has devoted much time gratuitously to the welfare of the Fund, the work and scope and need of which he sets forth interestingly and convincingly.

The new Engagement Bureau established by the Fund a few months ago has fully proved the wisdom of the idea it involves. It offers a premium for Fund membership which really should be spontaneously entered upon. It appeals to the selfish instinct of members of the profession, and confers a benefit upon them while enrolling them to strengthen the Fund. Yet not one of the new members thus gained can fail to see the necessity for association with this great charity as a matter of duty if the work of the organization is understood.

CONEY ISLAND.

THE police authorities and the influence that control their operations would seem to have wisely abandoned a Blue Law policy at that resort.

Here is a great amusement resort which during the outdoor season affords the chief means for rational enjoyment to millions of persons.

By tens and hundreds of thousands at a time the people of this great city that are barred by monetary circumstances from other amusements have been in the habit of combining a health-giving trip to this great resort by the sea with the many opportunities Coney Island itself affords for innocent pleasure.

It is a mistaken idea that would in any way curtail these opportunities and rob the mass of persons who embrace them of these means for recreation or drive them to demoralizing devices instead.

In recent years, with the investment of large sums by enterprising amusement promoters in great fields of diversified amusements like Luna Park, Dreamland, the Steeplechase Park and other resorts, Coney Island has risen from a place of questionable offerings to a resort famous the world over for its peculiar function as a metropolitan amusement park. There is little or nothing now at Coney Island that can be criticised on the score of public morality. The great majority of its amusements are healthfully enjoyable.

This is demonstrated by the character of the mass that frequents this wonderful place. Daily and weekly whole families in multitudes visit it and return to their homes refreshed and happy.

Why should such a resort fall under a police administration that would tend to nullify its popularly approved and reasonable purpose? Surely there are far more legitimate opportunities to exercise authority that the police neglect in Greater New York.

LEGISLATIVE STUPIDITY.

A BILL passed by the lower house of the Missouri Legislature the other day and yet to be made law by concurrence of the Senate and the signature of the Governor of that State shows the unwisdom of those who have promoted it thus far.

Under the provisions of this bill managers of theatres in Missouri are required to book any production on open dates. In order to determine whether there are open dates, the management, under the proposed law, is required to keep a list of all bookings and their dates for the convenience and inspection of any person desiring to rent a theatre. Violation of the clause requiring posting of lists is punishable by a fine of from \$10 to \$20. Refusal to furnish a theatre for a reputable production on open dates, or fixing prohibitive rental values, is to be punished by a fine of from \$100 to \$500. One-half of the fine is to go to the complainant.

It does not require an expert knowledge of the business of the theatre to discover the weak points in this measure.

Why should the manager of a theatre—which the courts have decided to be a private business—disclose his bookings to any person who may apply for the information? And do the persons who formulated and those who have voted for this bill realize that under its provisions the promoters of theatrical offerings which no one would care to take a chance of playing might demand and secure bookings that no sane manager of a theatre would in ordinary circumstances consider for a moment, or in lieu thereof collect as a penalty a sum greater than could be realized as a profit from playing such offerings? A "reputable" production may still be a poor proposition either for a manager or the public. And this clause alone in the bill might lead to endless controversy.

If this is a fair example of Missouri legislation, the statute books of that State must indeed contain many curiosities and inconsistencies in law-making.

THE LONDON STAGE.

"GAMER" CHRONICLES NOTABLE DRAMATIC EVENTS FOR "MIRROR" READERS.

The Fellow ... Watcher Leads Him to ... Upon American Press Agency Methods. Which Are ... Estimated in the British Metropolis—after Press Page.

(Special Correspondence of The Mirror.)
London, May 28.—I expect to have to start my article this week with a bang and a roar. These things are not common with the fact that London, which is the centre of the world, has been the scene of a great drama.

I think to have watched, adapted by Gladys Cooper (a handsome twenty-two-year-old play-actress) from the French play, L'Amour Vain. We had expected much—perhaps too much—from this production and from the leading lady, the lovely and 5' 4" Miss Little. The story of a woman who, in the first place, is a girl of 18, and in the second place, is a girl of 18, and in the third place, is a girl of 18, and in the fourth place, is a girl of 18, and in the fifth place, is a girl of 18, and in the sixth place, is a girl of 18, and in the seventh place, is a girl of 18, and in the eighth place, is a girl of 18, and in the ninth place, is a girl of 18, and in the tenth place, is a girl of 18, and in the eleventh place, is a girl of 18, and in the twelfth place, is a girl of 18, and in the thirteenth place, is a girl of 18, and in the fourteenth place, is a girl of 18, and in the fifteenth place, is a girl of 18, and in the sixteenth place, is a girl of 18, and in the seventeenth place, is a girl of 18, and in the eighteenth place, is a girl of 18, and in the nineteenth place, is a girl of 18, and in the twentieth place, is a girl of 18, and in the twenty-first place, is a girl of 18, and in the twenty-second place, is a girl of 18, and in the 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THE USHER



The Lamb's Club is a remarkable body, not only because of its personnel as a club, but because of the marvelous ease with which it raises large sums periodically for the purpose of building new club houses.

The club's outgrowing of one house after another illustrates its great prosperity as a social organization. Its occasional tours for money-raising purposes are legitimate, for it puts forward entertainment of the sort for which the public is anxious to pay handsomely.

Now why cannot a like scheme be devised to place the Actors' Fund of America beyond the necessity for habitual solicitation of the dribblets represented in two-dollar memberships and other contributions to the sum required annually for its really great professional charity work?

Surely among the Fund membership, which includes members of the Lamb's Club, there is talent and to spare for a series of performances that ought to draw large sums in New York and the other large cities. And the Fund also has among its most faithful and enthusiastic officers and members managers who could—and no doubt would gladly—manage such an enterprise.

The plan to hold an occasional fair is well enough in its way, but would it not be more permanently effective to adopt the Lamb's Club scheme for raising funds?

Possibly the Lamb's themselves, after they have provided amply for their own social pasturage, might turn their attention to the Fund, in which they have a professional concern, and which they might well wish to see placed beyond the possibility of embarrassment.

The Providence Journal the other day had an editorial on a recent lawsuit in which a playwright sued a manager for careless and inadequate production of a play and recovered damages, in which it said:

The importance of this decision lies in the fact that the case itself is not unusual. Playwrights, of course, like other authors, are sometimes irritable and unreasonable. But no observer of theatrical affairs will deny that it is not uncommon for a manager to accept a play, hold it a while until his belief in its chances of success has evaporated, and then produce it in a slovenly way in order to fulfil his contract.

If such a practice on the part of managers really were "not unusual," how many of them would continue in the business of production?

On the contrary, it is very unusual for a manager who has accepted a play and made a contract for its production to ignore or minimize his opportunities with it. It is commonly the other way about.

J. M. Leveque, editor of *Harlequin*, New Orleans, is making that weekly brighter and brierer each number.

Mr. Leveque now intends to transform *Harlequin* into an illustrated and cartooning weekly. It will be practically the only publication of this kind in the South.

The fact that he has carried *Harlequin* into its eleventh volume argues for its permanency. And his infinite variety as a writer—he is a capital story teller; a critic kindly or pertinently caustic, as the subject demands; a pithy paragrapher; and withal a wit and a philosopher—will insure the future of *Harlequin* as it has vitalized its past.

Benjamin Horning, of the Horning School of Expression, Denver, sends note to *The Mirror* of the death of Herman Linde, a man of unique character and pronounced artistic impulse, who came to this country some twenty years ago, and after Shakespearean readings in New York and elsewhere settled in the West.

Herman Linde was an actor in Germany, and mastering English came here and devoted himself to the Shakespeare plays and literature related to them. He read whole plays from memory and was wonderfully apt in differentiating their characters. He was also a painter, a collector of paintings and other art works, as well as an inventor, his latest device being a tunneling machine, of which great things are expected.

A few years ago, for a trivial incident, he was arrested, deprived of his liberty, incarcerated in the insane ward of the county hospital at Denver, and for weeks kept among those absolutely insane. He was tried three times to prove his insanity, each trial bringing forward famous alienists. At his final trial he was permitted to conduct his own case, which he did to the confusion of his persecutors and the specialists who had testified he was insane.

In his collection of paintings are both ancient and modern masters of great worth, which will probably go to Europe to his only surviving relative, a sister in Berlin. The immediate cause of Mr. Linde's death was an acute attack of asthma of the stomach, resulting from a severe case of the grip. His last public appearance was in Denver about a year ago, when he gave nearly the whole of *Macbeth* in English, strongly enacting every character, the trial scene from *The Merchant of Venice* in German, and Schiller's *The Diver*, in such a masterful manner that for nearly four hours his hearers sat entranced by the wonderful art and memory of the artist.

Gipsy Smith no doubt has his place in this world of multifarious functions, although students of humanity who analyze emotions and their effects beyond the superficial quite legitimately question the value of much of the work of such evangelists or revivalists as

Smith, who play upon persons whom their magnetism excites for immediate rather than permanent effect and consequence.

It is rather presumptuous for Gipsy Smith to assail the stage, however, after his confession that he never has attended the theatre.

Some of his declarations as to the place of the theatre among the institutions of civilization suggest his ignorance of his subject. He says the theatre serves no good purpose; that it is growing worse in its tendencies "and can only be reformed by removal from society"; that no true Christian can attend it; that "virtuous lives among stage people are the exception"; and that the acted drama serves no other purpose than to entertain.

Gipsy Smith should observe more systematically and keenly from the outside if he elects to continue to assail the theatre without actually studying it.

It is safe to say that very few persons among the thousands he addresses on this subject agree with him, because many even of his multitudes know better.

As for his statement that virtuous lives among stage people are the exception, there is but one very brief answer to it. It is a bald, bold and inexcusable lie.

The dispatches recording the presence at the Grand Hotel, Paris, of Oscar Hammerstein, Gatti-Casazza, and Dippel at the same time, and their respective manoeuvres for the engagement of desirable singers, foretell another season of operatic competition in New York. But why does not some one gifted that way seize these directing personalities and their contending struggles as the chief figures and theme for a comic opera?

THE HOPE FARM FETE.

A Worthy Institution Benefits Under Fashionable Auspices.

Amid surroundings made beautiful by flowering shrubs, hundreds of vari-colored electric lights, booths laden with attractive articles and presided over by exquisitely gowned women, and in an environment made amusing by grotesquely costumed and painted Pierrots who begged you to purchase programmes, pretty girls who found it less difficult to persuade visitors to buy candy and flowers, and novel plans designed to tempt one to spend money in innumerable ways, a garden fete for the benefit of Hope Farm, a protective for Protestant children at Verbank, N. Y., was held in the grounds of the Lenox Library, at Madison Avenue and Seventieth Street, on Tuesday, Wednesday and Thursday of last week. There were a dozen or so booths at which one could buy things to eat, to smoke and to wear, and at one end of the lawn a beautiful open-air theatre.

There was a restaurant under the direction of Delmonico, a band stand an Hungarian band and a buffet. In one corner, by purchasing a lemon for fifteen cents, one could hand it to a pretty girl hidden in a booth and receive a mysterious gift in return. Nearby a hungry elephant waved his trunk eagerly for peanuts. The latter could be purchased from an attendant for fifteen cents each, and when fed to the hungry monster the long trunk dived into a basket and repaid one with a package of much value—sometimes. In the theatre a group of young women and men each evening performed portions of the ballet from *The Bartered Bride*. This feature was arranged by Ottokar Barlik, of the Metropolitan Opera House, and those participating included Mrs. Arthur S. Burden, Mrs. Arthur Iselin, Mrs. Austen Gray, Mrs. James B. Rustin, Miss Katharine Atterbury, Miss Lucy Brown, Miss Julia Hoyt, Miss Dorothy Moran, Miss Blanche Gerlach, Miss Ellen Rogers and the Messrs. Newton, Rae, Lydie Hoyt, Thomas B. Clarke, Jr., Eubridge G. Chadwick, T. M. Robertson, William O'D. Iselin, Richard Lawrence, Tiffany Richardson, Seymour Johnson and Edmund Rogers. The dances were beautifully performed and the dancers in their vari-colored costumes entered enthusiastically and pleasingly into their task. Mrs. E. R. Mathews shared with Mrs. Burden the management of the performance, and both are deserving of warm congratulations.

An amount said to reach the \$6,000 mark has been realized as a result of the admirable project for which the fete was given.

HOW MISS KEIM CAME TO PLAY HAMLET.

"When the leading man of the De Witt Company of Players in Baltimore was suddenly called away," said Miss Keim to a *MIRROR* man, reminiscently, "the manager, at the suggestion of a newspaper man, resolved to fill the gap by letting me play the part of Hamlet. 'I will put on Hamlet if you will play it,' he said. Earth seemed to roll away from me," continued Miss Keim. "It was what I never had dared to hope for. 'Why don't you answer? Can't you do it? You have the voice and the physique,' he said. 'Oh, I could play it to-morrow as far as the lines are concerned,' I replied, 'but wait until I can go and ask my mother.' Nothing had been said about it between us, but my mother knew what I looked for better than I knew myself. She looked at me a minute. 'Play it,' she said."

Miss Keim subsequently repeated her success at the Harlem Opera House, New York, with her own company, and in Chicago.

Miss Keim is now the only woman on the American stage who plays the melancholy Dane, but she does not pride herself particularly upon this feat. She wishes, if possible, to make her interpretation a profitable contribution to the Shakespearean cycle. A picture of Miss Keim as Hamlet appears on the first page of *The Mirror* this week.

MONKEYS TO GIVE PANTOMIME.

William Hammerstein has secured a novel act for his roof garden atop of the Victoria. It is called *A Night in a Monkey Music Hall*, and will consist of a pantomime similar to that given by Barnold's dogs and monkeys, in this latter, however, only monkeys will appear. There will be a monkey orchestra, card boys and an entire vaudeville bill given by monkeys.

MR. COLLIER ATTEMPTS NOTHING WEIRD.

Despite a generally accepted supposition to the contrary, William Collier will make no attempt to accomplish the weird feat, this week, of appearing in *The Man from Mexico* at the Garrick and with the Lamb's Gambol on tour, at one and the same time. From the Garrick it is announced that he will be seen at all performances of the Du Souchet farce.

CHARLES H. WUERZ'S ATTRACTIONS.

Charles H. Wuerz has acquired the rights to Deadwood Dick's Last Shot for all territory in the United States and Canada. Among the engagements already made for Mr. Wuerz's attractions are Archie Patterson, Louis Peters, Francis J. Stratton, Nolan Gagne, W. W. Brown, Harvey R. Schutter, J. N. Montgomery, Fred R. Hoodley and Kate Woods Fliske.

THE FAIR CO-ED DEPARTS.

Next Saturday night Elsie Janis and all her youthful companions of *The Fair Co-Ed* will abandon the Criterion Theatre to Summer darkness. At the Criterion they will perform *The Merry Men*, a comedy, at its close, will have had one hundred and thirty New York performances.

NEW ZEALAND NOTES.

The Merry Widow—Madame Melba—An Englishman's Home—Gossip.

WELLINGTON, N. Z., April 20.—J. C. Williamson's Royal Comic Opera company inaugurated a tour of the Dominion at the Opera House, Wellington, on Easter Saturday with *The Merry Widow*. Capacity business has been done from the opening. *The Merry Widow*, which is to be played for twelve nights and two matinees, will be followed by *The Dairymaids* and *The Girl of Gottenburg*.

Florence Young, who is playing Sonia in *The Merry Widow* during the Royal Comic's New Zealand tour, is the third actress to interpret the part in Australasia. Carrie Moore played the Widow in Sydney and Melbourne, and her engagement terminating in the latter city, Miss Betty Ohio, a clever American actress, played Sonia. Owing to an attack of appendicitis she was unable to come across to New Zealand, so Sonia's mantle fell on the shoulders of Miss Young, who is to be congratulated on her excellent performance.

The Royal Pictures Syndicate is doing fine business at His Majesty's Theatre, Wellington, and the Albert Hall, Auckland.

J. C. Williamson's next attraction will be the pantomime *Jack and Jill*.

The Dominion is at present simply inundated with picture shows; some good, some bad and some very bad.

The management of West's Pictures have several companies touring the Dominion just now, all doing good business.

Harry Rickards' Vaudeville company, which is headed by Cinquevalli and Frank and Jen Letona, is doing capacity business in every town they visit. The company is a strong one.

The Meynell and Gunn Dramatic company is at present touring the Dominion with *Two Little Sailor Boys*, *The Miner's Trust* and *The Little Broad Windsor*. Business so far is quite up to the expectations of the management.

Madame Melba is just now touring the Dominion to fairly good business. The prices of admission, ten shillings six pence and one pound, are of a prohibitive nature, especially when the Government is going in for an extensive scheme of retrenchment and the money market is very tight. Another thing, New Zealanders want their amusement of the very best and at the cheapest rates, viz., one, two and three shillings, and cheaper if it can be got.

The Gench-Marlow Dramatic company opened a tour of New Zealand at the Wellington Theatre Royal on Easter Saturday with *The Woman Pays*, which ran for six nights. Lured to London was the company's second production, which will be followed by *The Broken Home* and *East Lynne*. The company is a really good one and the tour ought to be a success in every way.

Florence Baer's farewell season in Christchurch was a huge success. The clever lady leaves for America by the *Taiaroa*, joining the *Mariposa* at Paapea and arriving in San Francisco on May 13. She is a clever woman who is sure to make good with your playgoers.

Owing to lack of support, the Fuller Proprietary contemplates closing down their Invercargill house. Business at the firm's other houses in the Dominion is first class.

The New Zealand tour of Wirth's Circus was a huge success, but £1000 of the takings had to be set aside to make up for the death of the giraffe which died on the trip from Auckland to Sydney.

"Madame Melba's proposed visit to Masterton has been abandoned," says the *New Zealand Times*. "It is understood that suitable hotel accommodation was not available for the diva and party." Now, what do you think of such a thing happening in God's own country?

New Zealand playgoers are anxiously awaiting the arrival from Australia of the Julius Knight company, with the sensational play, *An Englishman's Home*. The piece is being played by a specially organized company, of which Henry Koller and Oia Jane Humphreys are members, at the Sydney Royal, to capacity business.

ANDREW SMART.

SUMMER OPERA FOR SAN FRANCISCO.

Charles Feleky, of Martin Beck's staff, has engaged an Italian grand opera company for a Summer run at the Princess Theatre, San Francisco. The opening is scheduled for June 14, and the initial opera will be *Aida*. The repertoire will include such standard and popular grand operas as *Faust*, *Carmen*, *Fedora*, *Traviata*, *Lucia*, *Boheme*, *Gloconda* and *Traviata*.

Among the engaged are Signori Bari, Colombini and Oddo, tenors; Franciosa, Secci, Zera, Gravin and Oteri, baritones and basses; Signorini Merola, Almeri, Terry, Novelli and Zarad, sopranos; and Signora Fossel and Strauss, contraltos. M. Peluso has been secured as musical director.

The company will leave New York and travel direct to the Coast without appearing elsewhere en route.

BARRYMORE FOR THE CANDY SHOP.

Charles Dillingham has engaged John Barrymore for *The Candy Shop*, to play the role heretofore in the hands of Leslie Gane, who returns to England. It will be remembered that Mr. Dillingham tried to obtain the services of Mr. Barrymore at the time the comedian was at the Broadway with *A Stubborn Cinderella*, but was unable to secure his release from Mort H. Singer.

FOUR NEW PLAYLETS AT HARVARD.

Members of the Harvard Dramatic Club, assisted by three young women from Radcliffe, on May 17 presented four new playlets at Potter Hall, Cambridge, Mass. These were *The Horse Thieves*, by Hermann Hagedorn; *Death and the Doctor*, by Frederick Schenck; *Fire in the Morning*, by Hermann Hagedorn; and *The Heart of an Irishman*, by Leonard Hatch.

MISS NETHERSOLE CLOSES.

Last Saturday evening, at the Savoy Theatre, Olga Nethersole drew to a close her season in *Mr. Hurlbut's The Writing on the Wall*. She will leave shortly for her home in Biarritz, where she will spend the Summer. The Savoy will be temporarily untenanted.

NEW PLAY BY EDWARD LOCKE.

Joseph Weber announces a new play called *The Saddlemaker* for next season. The author is Edward E. Locke, who wrote *The Climax*, now running at Daly's. Mr. Weber is at work upon the organization of four more companies to present *The Climax* on tour.

LAMBS' NEW YORK GAMBOL NETS \$40,000.

The New York Gambol of the Lamb's at the Metropolitan Opera House last night will net the organization close to \$40,000. The auction sale of seats brought over \$30,000 and the regular seat sale did the rest.

AERIAL GARDENS OPEN MAY 31.

The opening date of the Aerial Gardens, on the roof of the New Amsterdam Theatre, has been set for May 31. As already announced, Marie Dressler in *Richard Carle's The Boy and the Girl* will be the attraction.

A NEW PAUL ARMSTRONG PLAY.

For a Woman is the title chosen for Paul Armstrong's new play, now in rehearsal and soon to be produced out of town on trial by Henry Miller and Frank McKee.

RIGHT OF WAY CHANGES HANDS.

Fred Block and George Hunt have bought the rights and entire production of *The Right of Way*, which brought its season's tour to a close in South Bend, Ind., last Saturday night.

REFLECTIONS



Messrs. Marburg and Gillpatrick have disposed of the English rights of *Marta of the Lowlands* for England, Ireland and Scotland to Martin Harvey, who will play the role of the shepherd. It will be a man's play there. Marta was one of the novelties at the Metropolitan Opera House last season. Other important plays from foreign languages by this firm have been finished. Guido Marburg, a portrait of whom appears above, has managed *The Witching Hour* for the Shuberts the past season and has just closed.

Geraldine Farrar, in a Paris interview, denied the report of her engagement to Antonio Scotti.

Mrs. Sterling, recently divorced from Captain Alexander Sterling of the British Army, is now appearing at the Gaiety Theatre, London, as a show girl in *Our Miss Gibbs*.

Fraser Coulter, who has been playing in *The Lion and the Mouse*, will be seen in *The Third Degree* next season.

Harry Stone is to succeed John Barrymore in the latter's role in *A Stubborn Cinderella*.

Gus Hill now has in preparation a production of Bronson's *Howard's* and David Belasco's *Baron Rudolph*.

John Barrymore next season will be at the head of one of the two companies organized by Cohan and Harris to present *The Fortune Hunter*. Thomas Ross, if present plans carry, will star at the head of the other company.

Engagements are now being made by Henry B. Harris for *Such a Little Queen*, the new play by Channing Pollock to be produced early next season.

Frederic Lewis, who has been with E. H. Sothern, has been engaged by Henry B. Harris for *On the Eve*. Another engagement for the same play is that of Arthur Byron.

William G. Ricciardi will soon produce an English version of the playlet by Nicola Mimmi, entitled *The Written Law*. Mr. Ricciardi will play in English the role which Ernesto Novelli played in Italian.

Will West has been engaged by Charles Frohman for *The Dollar Princess*.

Upon the presentation of Karl Goldmark's operatic setting of *A Winter's Tale* at the Royal Opera, Berlin, it had a rather cool reception. Francis McLennan, an American tenor, sang *Leontes*.

The boys of St. Paul's School, Garden City, L. I., are to give an open air performance of *As You Like It* on the afternoon of June 9.

John C. Fisher has been granted a discharge from bankruptcy.

James K. Hackett has been granted by the United States District Court an order staying all legal proceedings against him and enjoining any levy on his property or execution of judgments pending the adjudication of his bankruptcy proceedings in the Federal Court.

Leo Slesak, a tenor of the Vienna Opera, has signed a contract to sing at the Metropolitan Opera House next season.

Paula Gloy and Sidney Cushing, of *The Right of Way* company, have signed with Klaw and Erlanger for another season. They will be seen as Bud and Polly in *The Round Up* next year. Mr. Cushing, who was formerly known as Sidney Irving, will in the future use his own name, Sidney Cushing.

L. J. Loring, better known as "The Major," has just closed a very successful season of thirty-seven weeks with the Benish Poynton Lena Rivers company. Mr. Loring is considering several flattering offers for next season.

Kirk Brown closed his very successful two weeks' engagement at the opera house in St. John, N. B., May 15, in *Pudd'nhead Wilson* and left on a late train for Halifax.

Henry Schumann-Helink, son of the prima donna of that name, has adopted the stage as a profession, having entered the chorus of *The Boy and the Girl*.

Vera Hope Finlay, who appeared in support of Charles Richman in *The Revelers* in Washington last night, is a young Western actress who has been leading woman of stock companies in Kansas City and St. Louis.

Edith Helena, an opera singer who left that field to see the Morris audiences in vaudeville, has returned again to grand opera, appearing in the title role in *Lucia* at the Grand Opera House, Brooklyn, last Thursday.

The subject of the sermon of Rev. Dr. William C. Stinson, pastor of the Bloomingdale Reformed Church, last Sunday morning was "The Theatre as a Moral Institution." Dr. Stinson having conceived the idea of such a sermon after having seen *The Dawn of a Tomorrow* at the Lyceum Theatre.

J. J. Rosenthal, but lately returned from managing the tour of his wife, Kathryn Osterman, has joined Joseph Weber's business staff. He will direct the tour of Mr. Weber and his company to the Pacific Coast next season. It is probable that Miss Osterman will be a feature of an early Autumn Broadway production.

Lynda Earle is spending the Summer at her home near Boston, recovering from an attack of illness.

Souvenirs of the 300th performance of *A Gentleman from Mississippi* were distributed at the Bijou Theatre last night.

At the performance of *Othello* by Robert Mantell at the Academy of Music next Friday night, souvenirs will be distributed, the occasion being the 100th appearance of Mr. Mantell in a Shakespearean role in New York this season.

Harry Corson Clarke writes from the Hotel Cecil, London, under date of May 12: "The Spring number of *The Mirror* is a corker, creating lots of talk over here."

THE MATINEE GIRL.

TOUCHES EPISODICALLY UPON HUMOR AND PATHOS DEVELOPED BY THE PLAYERS.

On the Stage and in Actual Life—May Irwin's Road House—Eva Davenport's Objection to Tears—A Metamorphosis—The Resource of an Ingenue—Why She is Called "Boots."

May Irwin will open on June 20 a roadhouse on the St. Lawrence River Highway, between Toronto and Montreal.

Sits at the left of my typewriter at this moment documentary evidence of the fact, lest you may be moved to rise and dispute it. Irwin Island Inn. In the immortal words of Vesta Victoria, "There's the very words." Not only will she convert the new mansion tenanted only a year into an hotel, but she will herself act, not merely pose, as hostess. That, too, appears in the letterhead to which my right eye wanders for verification.

Last Summer when I rambled over Irwin Island, helping my hostess pick beans for dinner, or essaying the nearly forgotten art of tree climbing, or went fishing in the mid-Lawrence for pickers, I told my hostess that this jewel of the Thousand Islands was much too good for mere healthy folk.

"You ought to make a hospital of it, a place to mend broken bodies and minds," I suggested. And May Irwin, who is more often than those who know her, but little suspect, a very grave person indeed, nodded and made one of her brief, worded, full-intentioned replies.

"Maybe I will," she said. And Irwin Island seems to be the answer. A rest house for every visitor, but a boon house for the winter-weary and life-fractured.

Eva Davenport, comedienne at the Casino, is submerged in preparations for the wedding of a member of her family. Editing a list of guests to be bidden to the ceremony, she has penciled one name.

"Too bad. A fine woman and an old friend, but she cries," she said. "We don't want this ceremony to be sprinkled with tears. If any of the cries get past the doorkeeper I'm going to put them all at one table. Then if I see any tears I'm going to tell them they've drunk too much and are maudlin."

Have you observed the metamorphosis of Mary Manning? In those not distant days when she played in Trelawney of the Wells she was a shy, romantic young woman who lived in an ethereal atmosphere of poetry and ideals. Time and the experience of life have wrought mighty changes. The heavy hand of materialism has been laid upon her. Having once absorbed them, she now encourages later years. Once invested with a sweet, unalike seriousness, she has given birth to a sense of humor. Mounting on the rungs of one disappointing play after another, she has reached the plane of the humorous view of personal tragedy. Which is the reason for her lately adopted motto: "There is something funny in everything. Look for it."

They who saw The Chaperon remember a golden-haired girl with a face like a wild rose among the group of young lovers whose antics so distracted Miss Elliott, the Chaperon.

Particularly will they remember her as with bent head and flitting blushes she listened at the open door to a declaration of love from a bold suitor, beneath the very eyes of the troubled Chaperon. That girl is Renee Kelly. She will be with Miss Elliott next season. A large fraction of her future, I am told, is pleasantly assured. It is not with that I am concerned, but with the manner in which she is spending her vacation.

By all the laws of fitness she ought to be on her way to the mountains, or the shore, or be crossing the ocean to repeat her last Summer's visit to England, where she was turning the heads of the male youth about her. That is what should have happened, but this is what did happen.

Going home on the night The Chaperon closed its long engagement, Miss Kelly found that her father was suddenly and dangerously ill. Good business man that he was, the affairs of his office troubled him.

"I wonder if that salesman is attending to business? Do you suppose they look after my correspondence as they should? Don't you think I might go down just for a day to see the reports?"

To this iteration and reiteration in his half-dormant his daughter listened with paling cheeks and lips.

"No, papa, you cannot go, but I will."

"You, daughter? You can't do anything but act and flirt, little one."

"Indeed I can, papa. I shall go down every day and stay all day and attend to things, and you needn't worry your dear head."

So Renee Kelly, discarding all her heart-engaging furbelows, dons a plain frock and a severe little hat and goes each day to a draughtsman's office "to keep papa from worrying."

Robert Kelly, when the affliction has passed, declares that on leaving his sick bed he will carefully put on his neatest business suit and beg his wife to introduce him to their wonderful daughter.

There are two Maxine Elliotts. One is the stately beauty with the brooding, half-melancholy eyes, the Maxine Elliott whom the public knows. The other is the big, good humor brimming girl of whom one has occasional glimpses in the dressing room of her theatre, in the library of her home, or through the eyes of her intimate friends.

I saw her yesterday through the eyes of one of these friends, the tired, disillusioned, somewhat bitter eyes of an old schoolmate.

"God bless Deenie!" exclaimed the schoolmate, her tired eyes brightening, her sharp, commonplace tones softening and deepening. "Bless her for her warm heart and her long memory! It has been a good many years since we were in the same class at the Notre Dame Academy in Boston. That was after she and Gertrude left Rockland, Me., where they were born, and came to Boston to finish their education. She was high-spirited and fun loving and democratic. She was chummy with everybody, the most popular girl in school. Even then she had the gift of leadership and executive ability. She was at the head of everything by common consent. She was always kind. I never knew her to lose her temper nor to speak an unpleasant word. 'We were both married soon after we were graduated. She became rich and famous and I supposed she had forgotten her school days. But one day I was walking down Fifth Avenue and I heard a voice call my name, repeating it twice. I looked around and there was Maxine Elliott, lovelier even than in the old days."

"I staggered something of the sort to her, for I was overwhelmed, as so many are at meeting wonderful beauty. She laughed and said: 'Now you're making fun of me. Oh, how good it is to see you.' She asked me about myself, and then began talking of the other girls as though we had parted a week before. So much had crowded into her life that I thought she might remember their faces but only as shadows. Indeed she remembered them all and recalled them all by name. She remembered them far better than I, who had been leading an obscure domestic life ever since. It was as though we had come to school after an Easter vacation. Maxine Elliott is a great girl, and will never be anything else in her personal life."

Elizabeth Marbury occasionally addresses her little sisters in the world of feminine bustle. She has been speaking to meetings of women laborers. These words, taken from the report of a speech are truly Marburian:

"A terrible difficulty in our country is to repair the waste into which the nation is plunged. Waste in small things, waste in big things,

waste in all directions. We were born in what is called a land of plenty, and as it seemed to the first settlers who came here. But this plenty is rapidly becoming exhausted. The supply is decreasing owing to the prodigal consumption. No people in the world waste as do we Americans. There isn't a family either rich or poor who doesn't waste with both hands.

"You may not be able to save money, but before throwing any article of food or of wearing apparel or of furniture away, look at it on its four sides, think about it and see whether there isn't some new utility to which it can be put."

Calla for "More, more," from the Women Bookbinders' Union brought their energetic elder sister to her feet with this verbal postscript:

"Before you cut and slash into materials—before you buy your provisions—before you throw tomato cans upon the ash heap in the yard, stop and think whether there isn't something better to be done. For instance, a few yards of garden seeds might produce something more practical than the crop of cans which are unsightly and encumbering. The Government is legislating against waste in our natural resources, but the women of this land must be the fighters against waste in the home. If every housekeeper would start a crusade against this wastefulness how great would be the gain! Then, indeed, we should have a national savings bank which would be better than all the Federal postal savings in the world.

"My last word to you is—go on with work of some kind. Go on being helpful. Go on being producers. Go on being bread winners whether you are single or married. Work, work, work! Don't become wasters."

The secret as to why the bewitching youngster, Emily Wurster, in A Fool There Was, is known by the seemingly irrelevant title of "Boots" is out. At the age of one year, when her vocabulary was limited to the "Dada" of the Newborns' bewildering offspring, she became enamored of a new pair of red top boots worn by a neighbor. Frequent pointings at the gorgeous object always bringing the answer "Boots" from her elders, the word sunk deep into her consciousness.

"Oos 'little girl are oos?" her mother insisted as she tucked the baby into bed. To her amazement came the answer, clear cut, emphatic, unmistakable, "Boots." From that time Emily's alternative title has been "Boots."

"I like this engagement better than the last one. I was with The Battle, you know," she says, turning calm eyes upon excited incesse burners at her small shrine.

"Do you like your star better?"

"No." And six-year-old Miss Wurster sets forever at rest the question, "Can a woman love two men at the same time?" "I love them both. One just as much as the other. But I like this engagement better because I can wear pretty clothes and don't have to have a dirty face."

Next week Grace George, bearing gracefully her new-earned reputation as one of America's foremost comedienne, will sail for Germany, where she and Mr. and Master Brady will motor through the Vaterland, following the course of the Rhine. The Brady triumvirate have agreed to fine each other for any mention of playhouse, play or player for the first six weeks. I'll wager that Mr. Brady will pay the first fine on this trip through Forgetfuland.

Miss George has traveled for the last two seasons along the upward way. She who has toiled so well and to such purpose deserves to rest from the troubling of the theatre—for six weeks.

"With Teddy clamoring for kids and the janitor putting his back upon them, the woman who lives in a flat is between George Arliss and the deep sea," opines Elbert Hubbard in The Philistine.

At St. Joseph's School, Brentwood, two small students live beneath the overhanging awe of a former student's reputation. Does one of the small girls sell her dress with tinsel, a sister looks reprovingly at her and says: "May Russell never soiled her frock." Does the other little girl grow peevish over her lessons, she hears: "May Russell never lost her temper." Do they beg for an extra nap in the morning, the black-frocked, white-capped guardian of the dormitory says: "I never had to call May Russell twice."

The children are Ethel and Louise Mantell, the daughter and step-daughter of Robert Mantell, and the "May Russell" whose illustrious record they are constantly shamed and terrorized with is Marie Booth Russell, his wife and leading woman, who, according to the heroine worshiping sisters, was the best student who ever passed within and without the portals of St. Joseph's.

If I adore an actress I would much rather see her only on the stage. To meet her in the dressing room in various stages of negligee is to experience a shock more or less severe. The white face suggests the original whited sepulchre. The black lines about the eyes make her resemble an unlovely witch. Her carmine lips remind me of the dummy in a shop window. The figure that was lissome in trailing satin and lace looks neglected in a kimono. The frame for her beauty that was large and elegant on the stage is small and mean in her dressing room.

In spite of all this, Katherine Kaelred, glimpsed in her dressing room, is a surprise, but a surprise of the reverse sort. She is far handsomer of the stage than on, and her eyes would light a jungle path on the darkest night.

Doris Hardy, had child, writes her mother from Pittsburgh, where she is playing in stock: "My salary isn't overwhelming, but I'm getting a h—l of a lot of glory."

THE MATINEE GIRL.

THE NARROW PATH PRODUCED.

A new play by John Montague called The Narrow Path was produced at the Apollo Theatre, Atlantic City, N. J., on May 20. It is under the management of A. H. Woods, and in the cast are Ida Conquest, Consuelo Bailey, Frederick Perry, Marion Ballou, Dorothy Rosemore, Georgia Lawrence, Joseph Dailey and George Parsons.

A NEW CHAMBERS COMEDY.

Henry B. Harris has announced for production next season, probably in September, a new comedy by Kelleth Chambers entitled An American Widow.

GRAND OPERA HOUSE IS SOLD.

The heirs of the late Jay Gould have sold the Grand Opera House to the Opera House Realty Company for a stated consideration of \$1,000,000. The theatre is at present leased by John H. Springer, but comes into the hands of Cohan and Harris in September, 1910.

GOSIP.

Joseph R. Garry, of The Clansman company, was entertained by the Knights of Columbus during his engagement at Pittsburgh, Pa., recently.

The Hon. Mrs. Della Horsley Beresford, who was recently married to Sir Charles Philip Huntington, was formerly Della O'Sullivan, of the English Girl from Kay's company.

Guy E. Gotteman, secretary and manager, informs THE MIRROR that the St. Louis Coliseum Company is contemplating the installation of a portable stage in the Coliseum to make the main hall adaptable for large theatrical performances.

George M. Cohan has designed an historical float representing the progress of the theatre in New York for the civic parade on the occasion of the Hudson-Fulton celebration.

THE DRAMA IN ROME.

THE MONTH OF MARY AND CENA DELLE BEFFE TWO SUCCESSES.

Tremendous Ovation Accorded Tommaso Salvini on His Eightieth Birthday—Public Reception at the Argentina Theatre and at the Capitol—Few New Plays—A Novel Dramatized.

(Special Correspondence of The Mirror.)

Rome, May 10.—We have not had many successes the past month, but The Month of Mary was one. The author is young, but is known for his many successes, and his name was sufficient to fill the theatre to overflowing the first night the piece was given. Braccio's charming little one-act play, she and He, opened the evening. It was but feebly listened to, however, for every one was nervously waiting for The Month of Mary. The Month of Mary is a work of simplicity, beauty of line, and freshness of coloring. It is also humorous and at the same time sentimental, so sentimental that it catches hold of every one who hears and sees it. In its classic brevity, it is to be compared with the design of a crowd of images and emotions. It is a microscopic view of the world, opened to light. The author in very few words suggests much. A word, a movement, are sufficient to reveal the history of a soul torn by contrasting passions. You see a whole past, and guess the future of a soul by that single word, or the movement of an eyelid. The scene is laid in a hall of "the Poor Man's Inn"—which is called "the Seraglio"—in Naples, where the people have an inveterate hatred of being shut up in any way, for woe or woe! All the clerks are at work, the chief is dictating the "fors" and "againsts" of a poor boy in the refuge. Midday comes on, and an usher comes to take orders for the clerks' lunch. The men rise at once and laugh and talk together, to the public's great amusement.

It is then that a poor woman appears with a baby in her arms. She has come to ask where her son, "the Esposito," is. ("The Esposito" here means the "exposed.") The chief of the clerks is a kind man, and while he is eating his usual fresh olive oil watches the child, whom the mother has placed on the ground. "I want my brother, Esposito," the child cries. But the mother dares not speak. Fortunately, just then, an old friend of the mother makes his appearance and they begin to talk of their old life and their old friends. All difficulties are thus arranged.

But "the Esposito" is dead, and how to tell the mother this is the most serious part of the play. But the man makes the poor woman believe that her son has passed before her with other boys, and she finally goes away resigned and calm, until the cruel truth is officially made known to her.

This is a very successful drama, but nothing equals the success of the Cena delle Beffe—than which not even Victor Hugo ever wrote a more successful play, and I am happy to say that it is being translated into French and English. It is now making a triumphal tour all over Italy, and the author is organizing a special company for other tours. The author has already signed a contract for another play, to be given at the Argentina Theatre before the end of the year. The title of this new drama is to be The Love of Three Kings, and the play is to be staged in England. Benelli is now a greater favorite with the public than any other dramatic author, even than d'Annunzio, whose Fedra is very shortly to be given for a short season at the Argentina Theatre.

The Winter season at the Argentina Theatre will open with A Midsummer Night's Dream, but I doubt whether the Italian public will understand it. Benelli is now feasting wherever he can stop when on his tours. He is quite wealthy at present, and has much more wealth in his brain ready for him to pen-and-ink out. He is the greatest dramatic author that Italy has had in modern times. No more translations from the French are now needed to bring success to a theatre.

This reminds me that Claretie's novel, "The Million," has been reduced to an Italian play by unknown Italian author and has proved a failure. The actors did their best to save the piece, but could not. And yet the play was admirably translated and adapted. But the public lost patience with it and could scarcely sit it out. "Adieu, Claretie!"

Tommaso Salvini celebrated his eightieth birthday at the Argentina Theatre and at the Capitol on April 29. Salvini sat in a stage box to the right of the audience, and several friends accompanied him. He looked wonderfully well, and as vigorous and strong as ever. His face was full of smiles, notwithstanding the emotion that was visible. As soon as he was seen the whole theatre rang and rang again with cheers. During the evening Gustavo Salvini, the great actor's son, declaimed the Death of Count Ugolino from the Divina Commedia. After this Gustavo had to appear four times on the stage to bow to the public, which he did with his face of smiles directed to his father. When the curtain rose again the stage was filled with all the actors and actresses not playing that night in Rome. All were in evening dress. In the center of the stage there was a table, on which were exhibited all the presents received by the great actor. Among these there were many medals and silver wreaths. There was also a magnificent album, covered with signatures, and when this was presented to Salvini thunders of cheers broke out from all parts of the house. Salvini himself joined in this applause in honor of the people of Trieste who had signed and sent the album.

Then Virginia Marini came forth from the group of artists on the stage, and went to Salvini's box, where she curtsied several times, amidst more thunders of applause. She then read a speech with voice of gold, which used once to charm the public wherever it was heard. During the reading of this speech the great actress was frequently interrupted by more and more applause from the public, and at the end she received as great an ovation as Salvini himself. Salvini, however, had then to rise, to bow to the public and to Virginia Marini, once one of his dearest fellow players, but now retired and a teacher of elocution at the Roman Academy of Santa Cecilia.

After this the entire house rises like one man and, turning to Salvini's box, cheers him, cries to him, and waves handkerchiefs to him for several minutes. In fact, he is finally dragged on the stage, where he is acclaimed not only by the public but by every actor and actress on the stage. Salvini bowed to the right and left, and looked much moved. He was pale, and tears stood in his eyes. He was visibly overcome by these interminable acclamations, by this public delirium. Never, perhaps, in all his life, in the days of his greatest triumphs, had he ever lived through such an afternoon of homage. At last he had to be dragged off the stage, for he looked as if he were going to faint with over-emotion.

The reception at the Capitol was equally touching, but calmer. Here Salvini was presented with a magnificent medal, and State Ministers spoke his praises in elegant and classic language. When this simple ceremony was finished Salvini thought that his eightieth birthday salutes were ended, but what was his surprise to see the Capitol Piazza crowded with people, who gave a howl of delight as soon as they saw him. These were once his public, and they waited for him outside the Capitol to have one more glance at the man who was once their idol and the whole world's idol.

Although the Roman theatrical season may be ended three new comedies are promised us for a literary desert, that is: Fedra, Moliere and His Wife, and A Mother!

Everybody is in the greatest expectancy to see Fedra, which will be interpreted by Teresa Franchini. D'Annunzio is to come to Rome for the first performance of Fedra, which has already become so famous in every other town where it has been given.

Moliere and His Wife is by Rovetta, who has

been working at it for the last four or five years, and it is only a few days ago that he finished the work. Rovetta has kept the greatest mystery about this work, and has threatened judicial punishment to any one who dares be guilty of the least indiscretion respecting the play until the curtain has closed on the last act. I may say, however, that the reading of the play to its interpreters made a great impression, and a great success is expected. Costumes and stage decorations have been ordered from Milan. Rovetta will be here in Rome to direct the last rehearsals of the play. The chief parts are: Moliere, his wife, and Louis XIV. But there are so many little parts in the play that some have had to be doubled when extra artists could not be found. Moliere and His Wife is one of the greatest works Rovetta has ever written, I am told.

Traversi's Mother was written after the death of his own mother, which fact gives an extra interest to the play, for it is well known how devoted Traversi was to his mother. Success to the play. S. P. Q. R.

THE SUMMER PARKS.

News of These Amusement Enterprises in Various Parts of the Country.

Capital Park, in Trenton, N. J., formerly known as the White City, will open May 29 under new management. Many new improvements have been introduced by Max Rosen, the new manager: A free open air vaudeville show, new bands every two or three weeks. Another feature will be the appearance for one or two weeks each of minstrel companies, extravaganza, light operas, etc. For the opening week Abdullah Ben Ali's Arabs and Carvans, the contortionist of the slack wire, will be the cards of the free show.

Summit Park, which lies midway between Rome and Utica, in the town of Oriskany, N. Y., on the trolley line, will be opened Memorial Day under the management of S. W. Baker. Ryan's Orchestra will furnish music for dancing daily from 2.30 until 10.30, with one hour intermission from 6 to 7. H. E. Nichols, of Whitesboro, will succeed A. E. Geer as manager of the restaurant. The outdoor theatre will open July 5 with vaudeville: change of bill weekly. This is a very popular resort. The Oriskany Creek with its fleet of row boats, the race track, ball ground, large dancing pavilion, swings, merry-go-round, roller coaster, etc., furnish ample amusement for the large crowds who daily attend.

Utica Park, on the trolley line about two miles east of Utica, will be opened May 29 by Schram and Donohue. Rath's Orchestra will furnish music for dancing. Besides the usual park attractions, moving pictures will be added this year to furnish further entertainment. Otis Smith will look after the restaurant.

Braddock Heights Park, in Frederick, Md., opens May 31 with the Braddock Heights Band and moving pictures. Frederick has another moving picture house.

After two postponements on account of bad weather Riverside Park, in Indianapolis, Ind., was successfully opened for the season May 16, and it is estimated that fully 15,000 people visited the park during the afternoon and evening. Labor Park, just outside the city beyond West Indianapolis, was also opened the same day with a picnic given by the Labor Day committee, with 2,000 people in attendance. Gentry Brothers' Dog and Pony Show drew good crowds May 17-22.

Moxahala Park, in Zanesville, O., will open for the season on May 31 with a fine line of attractions.

At Lakeside Park Casino, in Akron, O., Walter Percival, Shaw and Herman, Tom Powell, the Gort Trio, Brachway Brothers, Maude Ester, Dumas Rodkey Troupe, May 17-22, pleased to good business.

Woodlawn Park, in Troy, N. Y., will open May 27 with a number of new features.

Oak Summit Park, in Evansville, Ind., opened May 23 for the season.

The Electric Park, in El Paso, Tex., Frank Rich, manager, will formally open for the coming season as soon as the new attractions have been installed, making it one of the best up-to-date parks west of the Mississippi.

Dreamland Park, in Decatur, Ill., will open May 23 with Ewing's Boys' Zouave Band as the attraction. Wilson's Park also opens May 25.

Wonderland, a popular Summer garden in Bloomington, Ind., has been repeating the big business of last season since its opening on the 2d. Crowds nightly fill the place, and since the new canvas top has been put on it makes no difference what the weather, the show goes on just the same. Gas radiators have been distributed throughout the seats and on cold nights it is heated comfortably.

Luna Park, in Scranton, Pa., will open its season May 24. Many improvements have been made and a number of new attractions have been added. The free attraction for the opening week will be an elephant that walks a tight rope.

Spring Grove Casino, in Springfield, O., had the Wayne Musical company May 26-29. The local N. A. T. S. E. are giving this attraction for a benefit, as they will be the hosts of the national association for their annual meet, which will be held in this city.

Forrest Park, in Little Rock, Ark., offers Best-Price company, Ricci, Delavoye and Fritz, Holdsworth, Audrey Abbott, Rinal and Atina week of May 10 to light business. The street car company is running the park this week, the receipts of which are to go to the performers who were left stranded. The Delmar will open May 24 under the management of Ed Galbreath, formerly of the vaudeville team of Galbreath and Farrell.

Altro Park, in Albany, N. Y., opens May 29 under the management of Max Rosen, who will have as assistants Henry Pincus and T. C. Sullivan. All attractions will be booked by the Atlas Booking Agency, of which Mr. Rosen is president. Electric Park opens for the season May 31, although the theatre at this resort will not inaugurate the season until June 14. As in former years this park will be under the careful direction of F. G. Williams, and the vaudeville attractions will be supplied by the United Booking Offices of New York City.

J. Thomas King, formerly manager of the Savoy Hotel in Gloucester, Mass., has accepted a position as assistant manager of the Palisades Amusement Park at Palisades, N. Y.

Trout Park, in Elgin, Ill., will open its season May 29.

Idora Park, in Oakland, Cal., of which B. F. Miller is manager, had Pat Conway's Band and Pain's Eruption of Vesuvius May 10-16. Good attendance and general satisfaction.

Souse and his band begin their thirty-fifth semi-annual tour at Willow Grove Park in Philadelphia on Aug. 16. The tour will extend from Maine to California. Manager John Graham will be in advance.

A. W. Quinn, manager of Keene Opera House, has leased the Summer park known as the Driving Park, and is now booking first-class attractions for the rustic theatre.

Bayonne Park, in Bayonne, N. J., was crowded May 15 and 16. All the amusements were in full operation and provided plenty of attractions for the visitors. In the theatre an excellent bill was offered, including Dorothy Glenton, English soubrette; Hunt Aubrey and Driver; the Warrens, colored singers and dancers; John F. Clark, monologist; Brummel and Craig, comedians. Mile. Theresa made a sensational balloon ascension May 16. There was a brisk wind that carried the aeronaut out across the bay, and when she released herself and opened her parachute she experienced a thorough ducking. Mile. Theresa was in the water about ten minutes before she was rescued by the boats. Manager O'Neill is making elaborate preparations for the formal opening of the season, May 29.

THE ACTORS' SOCIETY.

NEW DIRECTORS NOMINATED AT LAST WEEK'S PRELIMINARY MEETING.

President Wise Appoints an Election Committee—Blanche Seymour Appears as a Vaudeville Topsy—The Summer Stock Companies Enroll Many Society Members—Mabel Montgomery Engaged for Paul Armstrong's New Play—Happenings Among Members Here and There.

At the preliminary meeting of the Actors' Society of America, held at the offices of the society last Tuesday afternoon, the following members were nominated for election to the Board of Directors: Joseph R. Grier, William Courtright, Oscar Bagley, George Seybold, Edward Locke, Sam Colt, John D. O'Hara, W. D. Stone, Fred R. Seaton, Edwards Davis, Lionel Adams, George Meach, George Christie, Richard Carroll, Henry Pemberton, Edwin Brandt, Ralph Delmore, Fanny Cannon, Thomas A. Wise, appointed the following members to serve on the Election Committee: Mrs. George Seybold, Mrs. Ralph Delmore, Maggie Breyer, James J. Ryan, Mark Harrison, Fred Hardy, Harold Woolf and Henry Botter. The election of the directors will take place on Wednesday, June 9, and on the following day, Thursday, June 10, the annual meeting of the society and the election of officers will occur.

Blanche Seymour is credited with having made a hit of no mean proportions as Topsy in Uncle Tom's Cabin (in Forty Minutes), which Billie Burke is presenting as a vaudeville novelty. Edward Van Sloan, for the summer season, is playing the juvenile leads with the Academy of Music Stock company in Montreal. Pierre Feltier, another member of the society, is a prominent player in the same organization.

Louise Rial is now with Mary Manning in the latter's new play, The Independent Miss Gower.

Eben Plympton has engaged Dorothea Sadler for his production of Little Dorrit. Mathilde Desmet has joined Charles Cook's stock company at the Court Square Theatre, Springfield, Mass., having opened as Sappho in The Warrens of Virginia. Royal Tracy and Thomas J. McGrane are also enrolled with that thriving summer company.

W. G. Slider has been engaged for the Dick Ferris Stock company in Chicago. Eugene Hayden, having been engaged as leading woman with the Poll Stock company, at Springfield, Mass., has opened her engagement as Nancy Olsen in the Bishop's Carriage. For Bonanza, Bulwer's new vaudeville act, Swat Mulligan, which Jack Levy is directing, Vaughan Trevor, J. Fred Holloway, Frank Stone and Viena Bolton have been engaged. The sketch opened out of town yesterday and is scheduled for a New York hearing May 31.

Mabel Montgomery has been added to the cast as a prominent member of the company to present Paul Armstrong's new play, For a Woman. The production is being made by Henry Miller and Frank Michels, and is now in rehearsal at the Savoy Theatre.

Alfa Perry Byers and H. D. Byers are members of the company engaged by William A. Brady for The Dollar Mark, the new Broadhurst play soon to have its New York premiere. Ogden Stevens, also, is to appear in the production. Marion Ellsworth and Edward Earle have been engaged by Charles Bradshaw for his vaudeville sketch.

For the week of May 17 Bertha Welby was especially engaged to play Mrs. Van Buren in The Charity Ball at Poll's Theatre, Scranton, Pa.

Joseph Allenton, who has just completed a successful season with The Thief, has been engaged by Charles Frohman for next season.

Frank Shannon, now on tour with An Englishman's Home, has been re-engaged by Charles Frohman for a role in The Flag Lieutenant next season.

Joseph T. Belmont has closed with Webster Cullison and company in vaudeville, and has joined the Empire Theatre Stock company of Providence. He opened in Strongheart.

Emelle Melville, who has been playing character roles with the Crescent Stock company over in Brooklyn, has become a member of the new stock company at the Greenpoint Theatre, in the same city.

Walter R. Seymour has closed his season with the A. B. Morrison Stock company at the Jefferson Theatre, Memphis, Tenn.

Frank Daries has been added to the Poll Stock company at Wilkes-Barre, Pa.

Seth Cabell Halsey is now with the Van Dyke and Eaton Stock company in Milwaukee. Mr. Halsey reports that the company is doing an excellent business.

William Stuart has closed a successful season with Lynn Pratt's production of Sewell Collins' newest sketch, The Blue Danube. He will in all probability appear in his original character of Rod Adams when the tour is resumed early in August.

NO TROUBLE AT CONEY ISLAND.

After Much Talk, Sunday at This Resort Is Just the Same.

Only two arrests, those two being for violation of the excise law, were made at Coney Island on Sunday, in spite of the fact that all the shows went on pretty much as usual. However, the tide was clapped on tight at 1 o'clock on Monday morning.

At both Dreamland and Luna Park the free outdoor circus was done away with, and at Luna Park Frederic Thompson labeled the park for the occasion as the "Luna Park Institute of Sciences," and each of the ticket takers and barbers wore a red badge entitled "Professor Luna Park Institute of Sciences." Steeplechase Park was protected by an injunction, and so were the shows operating under six-day licenses. Many of the shows gave their performances with the performers in ordinary street clothing, but little other change could be noticed. At the other beaches much the same conditions as those at Coney obtained.

It was reported yesterday that policemen in citizens' clothes gathered evidence against seventy-five moving picture and Japanese hall games. Ten warrants were issued for test cases.

SOCIALISTS TO DISCUSS THE EASIEST WAY.

The Socialist Dramatic Movement, promoted by Julius Hopp, and the object of which is to spread the influence and power of socialism in the American theatrical field by producing and aiding the production, by others, of sociological dramas, will devote its meeting on Sunday evening, May 30, to the discussion of Eugene Walter's play, The Easiest Way, now being presented at the Stuyvesant Theatre.

The meeting will be held in connection with a dinner & *la carte* at the hall of Codrington's restaurant, 769 Sixth Avenue.

Anna Maley, the national organizer of the Socialist Women's Organizations; Professor Kirkpatrick, the organizer of the Intercollegiate Socialist Society; and Gertrude Barnum, of the Model Tenement Company, will be the principal speakers. Further information as to the meeting, which is open to the general public, can be obtained of Julius Hopp, 224 West Thirty-ninth Street, New York.

JOHN CORT WINS SUIT.

John Cort has won a suit for \$750 brought against him by William J. Hurlbut, author of The Writing on the Wall. Mr. Hurlbut alleged that Mr. Cort had agreed to produce a play of his called The Shadowy Third within a certain time or pay him \$750.

MR. FROHMAN'S PLANS.

A New Play for Hattie Williams, a New London Theatre, and Two Repertoire Companies.

In communication with his general manager, Mr. Hayman, Charles Frohman outlines his plans for the repertoire companies he is to establish at the Duke of York's Theatre, London, and the Empire Theatre in this city, announcement of which has already appeared in THE MIRROR.

Mr. Frohman's intention is to have no subscription lists, but to have the tickets sold in the regular way, as one buys them, for instance, for any "traveling" attraction playing at the Empire Theatre. Mr. Frohman says: "The repertoire theatre will be organized and made possible from the result of twelve years' work at the Duke of York's Theatre by the actors, the playwrights and the managers who have been connected with this theatre." Mr. Frohman also states that he has entered into an arrangement with the managers of two hundred theatres in Germany and Austria by which he will get an option on the best plays produced in those countries, and in turn they will get English productions that have succeeded.

"Suppose that a piece has been produced in London with success," he says; "a German version will at once be made, and, after completion, submitted to the original author, who will then be enabled to see that all his ideas have been perfectly interpreted. This done, the play will be forwarded to the headquarters in Berlin and Vienna, which will act as distributing centers. The author, in place of having to collect his royalties from various sources, will receive them direct from me, and in this way will be relieved from the trouble and anxiety. This system of theatres may possibly be used also for the re-appearance of English companies playing in English pieces. As a further outlet, I hope to arrange with M. de Fiers and Callavet and M. Decourcelle, the most successful of Parisian authors, to adapt for the French stage a specified number of plays each year."

For the use of Hattie Williams, too, Mr. Frohman has obtained a new comedy in four acts, by Michael Morton, entitled Detective Sparks. It will first be seen in Atlantic City late in August, coming soon after to New York. The procuring of this play for Miss Williams is in accordance with Mr. Frohman's announcement, made some time ago, that it was his intention to feature the comedies in dramatic and comedy roles, minus the musical interpolations provided for her in the productions with which she has been identified for many seasons past.

Strife, the latest English "capital and labor" play, which Mr. Frohman produced at the Duke of York's Theatre, London, recently, for a few matinee performances, he has disposed of to the New Theatre here.

Arrangements with George Edwards having been terminated with the end in view, Mr. Frohman assumes control of the Adelphi Theatre, London, beginning next September. This is the seventh London theatre to come under the control of Mr. Frohman, the other half-dozen being the Aldwych, Haymarket, Hicks, Comedy, Duke of York's and the St. James. His season at the Adelphi will be inaugurated about the middle of September with a production of The Great Divide, with Henry Miller as Stephen Ghent and Edith Wynne Mathison as Ruth Jordan. It is Mr. Frohman's intention, too, to install a stock company later at the Adelphi, to consist principally of English actors and actresses, although American players from time to time will appear in roles for which they have already become famed in America. The Great Divide will be followed by a production of Charles Rann Kennedy's The Servant in the House, with Miss Mathison (Mrs. Kennedy) in the role in which she was seen in this country.

SHUBERTS GET DETROIT THEATRE.

Lease the Whitney for Period of Ten Years—E. D. Stair Denies Rumor of Any Further Arrangements.

Last week the firm of Stair and Havlin leased the Whitney Theatre, Detroit, to the Shuberts for a period of ten years. Immediately the story got out that the two firms would combine their theatre interests.

In his offices in the Long Acre Building, E. D. Stair gave out the following statement to a representative of THE MIRROR:

"This story that we are going to combine with the Shuberts or any one else is ridiculous, and I would like to have THE MIRROR deny it. We have leased the Whitney Theatre in Detroit to the Shuberts, and I believe they will change its name to the Garrick. But that other house are to be turned over to them until our entire circuit, or even a large portion of it, has passed out of our hands is absolutely untrue."

"The firm of Stair and Havlin will not change its policy nor will join hands with any one. We are in business to make money, to be sure, and if we find that one of our theatres can be utilized more profitably as a motion picture house we will adopt that policy, but the circuit is too valuable as a popular priced chain of theatres to alter things very greatly. We will retain the Lyceum in Detroit and will not lease it to any one."

"I have also seen many stories in print to the effect that we would desert melodrama and that field of attractions. I believe that melodrama will always be lucrative and I think next season will be good for the melodramatic manager. The real trouble has been with the managers and not with the public. Cheap companies, cheap productions and cheap plays will not last in any line. Good melodrama, well presented, will always be a popular form of amusement. Our firm is not getting out of this branch of the business, but is merely cutting the circuit down to a size which will enable us to handle our business better than heretofore. We have had too many houses and where we have over of one in any city we will lease or alter the policy of two of the houses. But we will always cling to melodrama and the popular priced attractions."

THOMAS McGRATH'S REPORT.

Thomas McGrath, the head of the Registration Bureau of the Actors' Fund of America, has made the following interesting report: The total registrations from Feb. 8 to May 1 numbered 1,062. There were 726 new members added, 23 life members added, and the gross amount received for the same reached \$3,664. For the same period the total expenses of the bureau were \$654.25. Out of 475 companies written to, 373 responded. The company from which the largest number registered was the Hattie Williams Playhouse company. 39 members of that organization having enrolled. Among the engagements made in April were the sending of 12 people to the stock company at Flushing, L. I. (John Burke, manager), and the same number to the Warburton Stock company at Yonkers (C. A. Dorner, manager). Previous to May 1 among the other managers supplied through the bureau were Daniel Frohman, James Forbes, Henry B. Harris, Henry W. Savage, and Benjamin Stern. Among the companies supplied were Beverly of Gramark, Percy Plunkett's vaudeville company, the Knickerbocker Amusement Company (Frank P. Murtha, manager), and many others.

EBEN PLYMPTON IN A NEW PLAY.

Under the management of J. M. Allison and Henry M. Ziegler, and with Eben Plympton and Kathleen Clifford in the principal roles, Margaret Mayo's latest play, a three-act comedy entitled The Debtors, had its first performance in Providence, R. I., last night.

HAMMERSTEIN MAY BUILD IN BROOKLYN.

Oscar Hammerstein has secured an option on the property in Grant Square, opposite the Union League Club, Brooklyn. The property has a coverage of 210 feet on Grant Square and a depth of 100 feet. It is said that Mr. Hammerstein will build an opera house on this ground.

THE PLAYS OF THE WEEK.

FEW EVENTS FOR THE CLOSING SEASON OF THE THEATRE.

Mr. Mantell Revives a Dramatic Curio in the Marble Heart—The Bronx Welcomes Popular Priced Opera—At the Other Playhouses.

To be reviewed next week:
THE GAME OF LOVE.....Wallack's
THE OPERA BALL.....Yorkville

Academy of Music—The Marble Heart.

On Monday night Robert Mantell revived The Marble Heart; or, The Sculptor's Dream, a melodramatic play in five acts, by Charles Selby, which was very popular half a century ago. The cast was as follows:

CHARACTERS IN THE DRAMA.

| | |
|-----------------|---------------------|
| Phidias..... | Mr. Mantell |
| Diogenes..... | Frits Leiber |
| Gorgias..... | George Stilwell |
| Alcibiades..... | Guy Lindley |
| Strabon..... | Oscar Fiedler |
| Thea..... | Lorraine Frost |
| Aspasia..... | Marie Booth Russell |
| Lias..... | Lillian Kingsbury |
| Phryne..... | Edith Campbell |

THE CAST.

| | |
|-----------------------------|---------------------|
| Raphael Duchetel..... | Mr. Mantell |
| Ferdinand Volage..... | Frits Leiber |
| Mons. Vandure..... | George Stilwell |
| Vicomte Chateaumargaux..... | Guy Lindley |
| Lord Merton..... | William J. Bowen |
| Fred De Courcy..... | L. Rogers Lytton |
| John..... | Frederick Caldwell |
| Baptiste..... | Edward Lewers |
| Mademoiselle Marco..... | Marie Booth Russell |
| Clementine..... | Lillian Kingsbury |
| Mariette..... | Edith Campbell |
| Fedory..... | Josephine McCallum |
| Marie..... | Lorraine Frost |
| M. Duchetel..... | Janet Barrington |

So long a time since this drama has been seen in New York has elapsed that a brief outline of its story will be acceptable:

The play opens with a scene in the studio of Phidias, the sculptor, at Athens. He has made three statues of women for Gorgias, a rich citizen, but has so fallen in love with his work that he does not wish to part with them when called to deliver. Both Gorgias and Phidias apostrophize the marble, advancing each his claim for their possession, and the statues, awakened to momentary life, by gesture indicate a preference for the rich Gorgias rather than the artist Phidias. This act is done on a stage but dimly lighted, in order to create the illusion that it is only a dream. The action of the play proper begins in the second act, which shows an at times entertainment in the forest of Parnassus. In the party are Raphael Duchetel, Gorgias, the reincarnation of Phidias, and Mlle. Marco, the reincarnation of one of the statues. Each has kept the attributes of the previous incarnation as Duchetel breaks himself upon the marble heart of the woman who loves nothing but gold.

Such revivals as this made by Mr. Mantell serve two good ends: They interest the student and they form a strong argument that the standard of public taste in plays is improving. Produced to-day for the first time, The Marble Heart would scarcely reach a second performance. Revived, it will attract only those interested as students of the drama and those who so admire the art of Mr. Mantell that they delight to see him in any vehicle, no matter how unwholesome.

Mr. Mantell's performance was, as always, interesting. In the scenes where he is called upon for passionate declamation and denunciation it would be difficult to imagine an improvement. Marie Booth Russell made a beautiful Mademoiselle Marco and gave a very intelligent and well-considered interpretation of the character. The others of the cast were competent, but especial praise should go to Frits Leiber, who played Diogenes in the first act, or prologue, and Ferdinand Volage in the other four acts. Mr. Leiber's Diogenes was a splendid bit of character acting and decidedly better than his Ferdinand Volage, although the latter was good. In fact, all of the company who appeared in the first act seemed more at home in classic surroundings than in the Parisian environment of the later acts.

In the revival of an old play for a brief engagement the playgoer can hardly hope for special scenery; yet it is hardly in keeping with Mr. Mantell's reputation for care in matters of detail to offer an Athenian scene in which Gothic architecture intrudes.

West End Theatre.

Lulu Glaser in Mlle. Mischief was well received at the West End Theatre last Monday night. William Roselle as the artist, Frank Randall as the art student, and Miss Glaser as Rosette were noticeably favorites with the audience and shared liberally in the applause. The cast was capable and the scenic production was in every way adequate. The musical numbers showed the favor which they have won from the New York public. Next week, David Wardell in The Music Master.

At Other Playhouses.

BROADWAY.—On Saturday evening, after a short period of darkness during which the house was prepared for its summer occupancy, The Midnight Sons inaugurated a warm weather run. The production is reviewed elsewhere in THE MIRROR.

WALLACK'S.—At this theatre Saturday night Henrietta Crossman drew to close her run in Sham. She succeeded, last night, by Frederick Mariani's first English play, The Game of Love.

GRAND OPERA HOUSE.—The Queen of the Moon Rouge ended one week's engagement here Saturday night. Last night the Ivan Abramson (Inc.) Italian Grand Opera company began an engagement of ten performances. The company's repertoire will include Aida, Il Trovatore, Carmen, Lucia di Lammermoor, Fedora, I Pagliacci, Cavalleria Rusticana, La Traviata, and La Gioconda.

YORKVILLE.—Yorkville patrons last week were offered an excellent production of George Cohan's The Honeycreepers. A supplementary season of German comic opera, under the direction of Leon Berg, opened at the theatre last night, with a performance of The Opera Ball.

METROPOLITAN.—Gustav Hinrichs' Grand Opera company opened its second week at this theatre last night.

ACADEMY OF MUSIC.—For the final week of his engagement at the Academy, which began last night, Robert Mantell will offer the following repertoire: Monday night, Hamlet; Tuesday night, King Lear; Wednesday matinee, The Merchant of Venice; Wednesday night, Louis XI; Thursday night, Richelieu; Friday night, Othello; Saturday matinee, Romeo and Juliet; Saturday night, Macbeth.

LOUIS CALVERT A NEW THEATRE PRODUCER.

Louis Calvert, a well-known English actor, has been engaged by the directors of the New Theatre as one of the two producers to be in charge of the productions made at that institution. He is an actor of note and excellent standing. Among the roles in which he has appeared conspicuously are Antony and Macbeth. Recently he was the Captain Williams in the London production of Paid in Full. He has appeared, too, in Sweet Kitty Bellairs, The Nelson Touch, The Thunderbolt, King Henry the Fifth, and The Dancing Girl. He is due to arrive in New York very soon.

The appointment, also as a producer (a classification applied by Winthrop Ames), of George Foster Platt has been confirmed. Mr. Platt, who is now the general stage director of the Valencia Theatre Stock company in San Francisco, will have charge. It is generally understood, of the staging at the New Theatre of all plays excepting those of Shakespeare. The latter, so one reports has, it will be under the direction of E. H. Sothorn.

HIGHER GRADE POPULAR MUSIC.

Popular Songs in Their Relation to Real Music—An Interesting Contribution.



Photo Scherer, N. Y.

Ela Wyman Maxwell.

There has already been so much written about popular music that to define a popular song is difficult, although in the real sense a popular song is the one with the largest sale. Still, to the young composer with the entire music world to conquer, the problem of how to get a "hit" ever presents a new and fascinating puzzle, for nowadays it is the "hits" that make the money, and a practical or intelligent music publisher will never cast a jealous eye upon his competitor who is lucky enough to publish the tune which happens to take with the throng until it is heard along the city byways, between the acts in the theatres and in the cafes. For "hits" stimulate trade, and the stimulation of trade should be the incentive of every honest publisher regardless of competition.

Then, of course, there is always the singer to be considered, for the placing of a song in the most important item toward its ultimate success. Light operas and musical comedies are largely instrumental in the popularizing of new songs; also the popularity of songs depends upon the popularity of the singer, and the clientele or following of every public artist, whether on the concert or vaudeville stage, always demand a certain style of song which is supposed to fit or suit the personality of the singer. Eddie Foy, George Cohan, De Wolf Hopper, Vesta Tilley, Gus Arnheim, Irene Franklin, all these beloved idols of the public, like the king, "can do no wrong," and yet they must ever carry with them their special brand of song, for it would be worth as much as their salary to depart from this precedent. Still, the success of popular music is very much like a lottery, and songs change with the fashions. Topics of the day form the principal motif of popular music, and since the Gilbert and Sullivan days, when we enjoyed real comic opera, and the "mother-in-law" politics and national affairs were delightfully burlesqued in topical songs, we can trace the gradual deterioration of popular music. We have had telephone songs, balloon songs, bicycle songs, Teddy Bear songs; then songs about "eyes" of every shade and hue—"Beautiful Eyes" and "Laughing Eyes"—the latter being sung most effectively by Marie Doro in The Morals of Marcus; then satiric, motor and lastly "Reincarnation." The next popular "hit" will surely be called "The Stupid Stick" or something Presidential. Next comes the day of the intermezzo, Indian, Spanish and Mexican serenades, "La Paloma" being relegated to the shelf to make room for the younger "Sonora," and not forgetting to add Chinese love songs and Japanese lullabies by the dozens. These latter illustrations, however, possess real musical value, and among them "La-la-la," of French extraction, and "Nippon," an Oriental number by Marie Doro, are whimsical enough to outline the ordinary musical Potter's Field.

Even our old Southern negro melodies, which in this later day are despised and seldom heard, have been made the motif of the New World Symphony by Dvorak, one of the greatest modern composers, and our own national hymn can be heard in counterpoint throughout Puccini's beautiful opera, Madam Butterfly. Though these great works can hardly be placed in the popular category, as it is doubtful if an audience used to the vocal pyrotechnics of a "Yama," "Oh, You Candy Kid," or "I'm Afraid to Go Home in the Dark," would appreciate the Arioso from Pagliacci or an aria from La Traviata or the "Good Friday" theme from Parsifal. So, after all, it is merely a matter of education, and I believe if the public ear were to be trained to music of a higher scale (though not necessarily classic) one would find that a happy medium could be reached whereby a publisher, without departing from the customary commercial standard, would be in the position to encourage composers of good music who are forced to sell their wares to-day at pathetic figures indeed or spend their lives in the arranging departments of the larger publishing houses, mere mechanical automatons, with all their illusions shattered.

High grade songs, however, can sometimes be popularized through the medium of such artists as Madame Lillian Nordica, Emma Eames, Miss Julia Belcher, Herbert Witherspoon, George Hamlin and other rare aris of their stamp. And although the amalgamated sale of songs by such composers as Arthur Foots, Chadwick, Lalo, Remberg and Guy D'Ardelet could not be compared to the sale of one song like Irene Franklin's "Redhead," for instance, still, several semi-classics have proven veritable gold mines for their publishers. Bohra's "Answer," Roma's "Violeta," Norrin's "Romany," "Absent," by John Metcalf—these songs will always be popular, which proves conclusively that if composers would write up, instead of down, to the public, we would find a gradual rise in the standard of popular music, which would certainly prove beneficial to the public and composer and a relief to the profession.

ELA WYMAN MAXWELL.

AN INCORRECT IMPRESSION.

A paragraph printed in THE MIRROR last week, quoted from the London Stage, conveyed the impression that it was Margaret Anglin's intention before returning to this country to appear in the London production of The Great Divide. As Miss Anglin's manager, Louis Netherole, announced in THE MIRROR May 1, the actress will not make her reappearance until September 20, when she will be seen in The Awakening of Helena Ritchie at the Holles Street Theatre in Boston.

HAVANA THEATRE TO HOUSE LOTTERY.

Havana's famous playhouse, the Teatro Nacional, is to become the headquarters of the national lottery recently established by the Cuban Government. The theatre was originally named El Teatro Tacón, and is one of the largest playhouses in the world.

ENGLISH CENSOR BARS NEW SHAW PLAY.

The English censor has barred from public production the new play of George Bernard Shaw entitled The Shewing-Up of Blanco Posnet. Mr. Shaw refuses to make changes demanded by the censor.

THE STOCK COMPANIES.

NEWS OF MANY ORGANIZATIONS THAT PLAN TO PLAY FOR THE SUMMER.

Well-Known Actors and Actresses Featured in Plays That Have Pleased on Broadway—A Lively Season Seems to Be Assured in Various Cities.

At the Binghamton, N. Y., Armory Theatre the Armory Stock company is meeting with popular favor. Week of May 10 this company opened the season with *The Cowboy* and the *Lady*, drawing big business. In the *Bishop's Carriage* met with great success week of May 17. New and elaborate scenery, beautiful costumes and stage settings were used. The rise of the curtain on the third act of *The Bishop's Carriage* was the signal for a great outburst of applause, when one of the most beautiful sets seen during the season was shown. Grace Hopkins is rapidly forging to the front. She was splendid as Nancy Olden last week. George H. Whitaker as Mr. Latimer was a big success. Louis Von Wierhoff, who is the stage director and part owner of the enterprise, is responsible for the splendid showing, and under his experienced eye it looks as though it has become a fixture in Binghamton. Manager Hart received favorable comments from the local press for the excellent work shown the first two weeks. *The Bachelor's Honeymoon* is the offering this week. At Pine Ridge, week of May 31. The company includes Grace Hopkins, George A. Whitaker, Madeline Jerome, Laura Frances, Helen C. Bick, W. L. Roberts, Al. T. Devitt, Leo Francis, Andrew Glassford, Jos. L. Treacy. The company representative is Harry McCracken, from the Gotham Theatre, Brooklyn.

Jessie Shirley and her company, who established a record by playing 210 consecutive weeks at the Auditorium Theatre in Spokane, Wash., closed May 15 in *The Baby Chase*. The play was preceded by a curtain raiser called *A Fly in the Honey*. The company included George D. McQuarrie, Jack Amory, Frank McQuarrie, C. F. Halston, Byron Loucks, Les Greer, Laura Adams, Jennie Lee, Hazel Hamilton, and Anna Quinn. Master Harry Quinn, as the redoubtable baby, made his first appearance on any stage at the close of the last act. Miss Shirley, who is Mrs. Harry Quinn, is the company's representative in Spokane and may appear in a reorganized stock company after a long vacation. George D. McQuarrie will join the Shubert Stock company in Milwaukee as leading man. Jack Amory, Charles Clary, and Ethel von Waldron will go to St. Paul to join the James Neil company. Laura Adams has two offers, but has not decided which to accept. Frank McQuarrie goes to Seattle to play in stock, while Les Greer is planning to leave the stage and go into business in Idaho.

Bishop's Players, at the Liberty Theatre in Oakland, Cal., presented *The Prisoner of Zenda* May 10-16. The production was elaborate and the attendance satisfactory. Landers Stevens and Helen Holmes deserve special mention. Tennessee's Partner was offered May 17-23.

At the Boyd Theatre in Omaha, Neb., the Woodward Stock company opened a summer season in *The Rose of the Rancho*, May 9.

The Sutton Stock company appeared week of May 10 at the Lyric Theatre in Louisiana, Mo., in *A Race for Congress* and *The Jack of Diamonds*, before a large and well pleased audience. Mr. Sutton has furnished a home in this city and intends spending the summer here.

The Sigmund Amusement Company has been incorporated to operate a stock company on Long Island featuring Alice Donaldson, playing the following circuit: Port Jefferson, Sag Harbor, Freeport, Port Washington, Northport, and Glen Cove, opening May 31.

This is the closing week of the supplementary Spring stock company season at the Greenpoint Theatre, Brooklyn. The final attraction is *At Piney Ridge*.

The Dorner Players opened their summer stock season at the Warburton Theatre, Yonkers, N. Y., Thursday, May 20, presenting *The Charity Ball* with the following exceptionally strong company: Edwin Mordant, Grace Atwell, W. F. Canfield, Tom Burroughs, Paul Taylor, Frank Young, Frank Murphy, Alice Weeks, Margaret Grey, Mabel Shaw and Elizabeth Breuill, with L. L. Wooderson as stage director.

Edward Russell is playing the light comedy and juvenile roles for the W. A. Rusco Stock company at the Jeffers Theatre, Saginaw, Mich.

Walter Perkins' engagement with the stock company in Bayonne, N. J., has proved so successful that it has been extended in order to allow him to be seen in *The Man from Mexico* and *Who Goes There*, two of his old successes.

At Harborside Bleeker Hall, in Albany, N. Y., Mortimer Snow and his very capable company of stock players have scored a most emphatic success, drawing enormous audiences at each performance. For this, May 17-22, their second week, *The Man on the Box* was put on, and a highly satisfactory performance of this popular comedy was given. Mr. Snow in the leading role of Lieutenant Robert Warburton won for himself new honors, and the leading woman, Lucille Minkwitz, added considerably to her reputation by her clever interpretation of Elizabeth Anneley. The staging of the play was excellent. Week May 24-25, *Raffles*.

Richard Bennett has been engaged to head the Belasco company in Los Angeles, Cal. He will probably make his first appearance in *The Shepherd King*, which will be the anniversary bill. Lewis Stone, whose place with the company Mr. Bennett has taken, has been granted a vacation until August.

The Page Stock company, playing a Summer season at the Academy of Music in Redwood, Va., appeared May 17-22 in *The House of a Thousand Candles* and pleased large audiences. Lord Dunsany is the offering May 24-29.

The Charity Ball was presented by the Poli Stock company at Poli's Theatre in Scranton, Pa., for week of May 17. Company and business excellent. The company made a very favorable impression on their first appearance. On account of the illness of her mother, Edna Archer Crawford was unable to appear as Ann Cruger. Her part was ably filled by Jane Wheatley, who recently returned from Buenos Ayres, Argentine Republic, where she headed an American stock company for the past year, and at the close of her engagement here she will go to Rochester, N. Y., where she is to be the leading woman with the Baker Stock company. Miss Crawford expects to appear here the week of May 24 in *The Heart of Maryland*.

Edwin Mordant and Grace Atwell and the Dorner Players opened their summer stock engagement at the Warburton Theatre, in Yonkers, N. Y., in *The Charity Ball*, May 17, to a crowded house. It being the night, the company did excellent work and their efforts were appreciated.

Bertha Welby was specially engaged for Mrs. Van Buren (Ange) in *The Charity Ball* for the opening bill at Poli's Theatre, Scranton, Pa., for the week of May 17. Miss Welby has become quite identified with this part, and has always received praise for the grace and beauty of its rendition, leaving nothing to be desired in the characterization. The management persuaded Miss Welby to remain with the company for two additional weeks, after which she will return to her home for her summer rest.

At the Auditorium, in Independence, Kan., the Crescent Stock company presented *When We Were Twenty-One* in a creditable manner to a large house May 16.

The De Lacy Stock company appeared at the City Theatre, in Brockton, Mass., in *The Kresner Sonata* on May 17-23 to large and pleased audiences. Leigh De Lacy to Miriam, Virginia Howell as Celia and John Meehan as Raphael deserve mention for good work. In the *Bishop's Carriage* is the offering May 24-29.

A summer season of stock will be inaugurated at the Metropolitan Theatre in Minneapolis, Minn., May 30, by the Ferris company.

THE MIDNIGHT SONS.

Law Fields' Spectacular Summer Comedy Has Its Broadway Premiere.

At the Broadway Theatre last Saturday night Law Fields presented his summer production, *The Midnight Sons*, for the first time to Broadway theatregoers. It turns out to be a warm weather musical comedy of the most spectacular type, described on the programme as "a musical moving picture in eight films." The book is by Glen Macdonough, the score by Raymond Hubbell, pleasantly remembered for *Fantasia*; Ned Wigham staged the production, and the scenic equipment, a most enormous one, by the way, is the work of Arthur Voegtlin, of the Hippodrome.

The cast follows:

| | |
|------------------------|--------------------|
| Senator Constant Noyes | George A. Schiller |
| Jack | Joseph M. Ratoff |
| Dick | Harry Fisher |
| Harry | Edna May |
| Merri Murray | Frita Williams |
| Rose Haglan | Lotta Faust |
| Clare Voyant | Norma Brown |
| Ray Burns | Edna Beckwith |
| Lily Burns | George Moore |
| A. Case Daly | Lillian Lee |
| Souschere Lushmore | Taylor Holmes |
| Beatrice Ballast | Vernon Castle |
| Lady Fine Fly | Blanche Ring |
| Miss De Leon | Maybelle Mosher |
| The Cynical Owl | Berchard Dickerson |
| The Baby Owl | Johnnie Blum |
| Mercedez Farnham | Moile McGrath |
| Harriet Hamstra | Florence Cable |
| Katherine Knockwell | Blanche Ring |
| Mrs. Carrie Marglin | |

The Midnight Sons sets a new and more extravagant standard for musical comedy pretentiousness, quantity and quality. It is immense. A producer wishing to touch the mark made by Mr. Fields' production will find it a bit difficult and very expensive. The cast is a remarkable one, the chorus is large and beautifully dressed, and there are three particularly enormous scenes, of which, picturing the interior of a crowded theatre during a vaudeville performance, is quite on a par with anything of the kind accomplished at the Hippodrome.

The story inserted into *The Midnight Sons* by Mr. Macdonough is by no means important. It has something to do with an American Senator, the father of a quartette of sons of sporting proclivities so pronounced that the about times square they are known as "the midnight sons." The Senator departs for Africa for respite from political worries, and before his departure makes it quite clear to the sons that during his absence they must accomplish something useful, that upon his return they may have earned some real money of their own. Failing to do this he threatens to disinherit them. Accordingly, one son launches into the shoe business, another becomes the proprietor of a fashionable hotel, a third promotes a well-known chorus girl to the management of a theatre, of which he assumes control, and the fourth, to all appearances, becomes only a clerk in his brother's shoe store. All three fail to realize huge sums of profit, but they have a very enjoyable time. The Senator on his return compromises and withdraws his threat to cut them off without a cent. One doesn't persevere in one's efforts to follow this slender tale.

Mr. Hubbell's music is pleasing and abounds in whistleable qualities.

One doesn't recall the time when Blanche Ring wasn't a delight and a joy, but in *The Midnight Sons* she is in a delightful and more poyral. Whether singing of Nabob O'Shea, "with rings on his fingers," of little much-wooded Tu Tu, or in picturesque lad's tops mirthfully singing Paul Lincke's "Aminas," Miss Ring dispensed smiles, good cheer and happiness far in excess even of the values the speculators on the sidewalk were charging for tickets to see her.

Lotta Faust saunters gorgeously through the role of Merri Murray, "America's leading chorus lady," in her customary cockade fashion and displays a more than adequate knowledge of the management of a theatre, of which she assumes control, and the fourth, to all appearances, becomes only a clerk in his brother's shoe store. All three fail to realize huge sums of profit, but they have a very enjoyable time. The Senator on his return compromises and withdraws his threat to cut them off without a cent. One doesn't persevere in one's efforts to follow this slender tale.

Harry Fisher is exulting as the son who enters the shoe business. One wishes that his scenes with Miss Ring were longer and more frequent, the two work so splendidly together. Demman Mayley and Linden Beckwith contribute two excellent singing voices to the musical end of the big entertainment. Vernon Castle dances lightly and displays some little talent as a comedian. Norma Brown is a sweet and pretty country girl, as Broadway and Forty-second Street girls, as such a girl to be, the "poor" ballet, the "Marvelous Miller," and Gladys Moore are strong dancing attractions, and Frita Williams and Joseph Ratoff, two competent actors, are practically thrown away on two small roles.

The work of Mr. Wayburn is manifest in the excellent discipline of the chorus and its numerous pleasing and well executed maneuvers, and that of Mr. Voegtlin in the elaborate scenic effects.

The fanciful description attached to *The Midnight Sons* by its producers is singularly appropriate. It is a musical moving picture, a moving picture made light and bright by Blanche Ring's smile flashing across each film.

CROSMAN AUCTION SALE NETS \$21,000.

The sale of the effects of Maurice Campbell and his wife, Henrietta Crosmen, which was concluded on Saturday, brought more than \$21,000. Miss Crosmen's prompt book of *As You Like It* brought \$415, the largest individual item of the sale. George C. Hazelton, the author of *Mistress Nell*, bought in Miss Crosmen's personal prompt book of that play for \$16.

Prominent among those who attended the sale were Alla Nazimova, Laura Boyles, Rose Sydel, Mabel Barrison, F. C. Whitney and Jack Norworth.

THE DOLLAR MARK AT WALLACK'S.

After a conference between William A. Brady, Frank McKee and Charles Burnham, following more or less discussion and argument as to which theatre, Wallack's or the Savoy, should house the new Broadway play, *The Dollar Mark*, it was amicably agreed late last week that the piece would be seen at Wallack's. The New York premiere is still many weeks away. It is possible that the play will open the new season at Wallack's in September.

GRAND OPERA IN ENGLISH AT METROPOLITAN.

It is announced that several operas in English will be produced at the Metropolitan Opera House next season. Among these are *The Cricket on the Hearth*, by Karl Goldmark, and *The King's Children*, by Engelbert von Humperdinck. It is said that the total salary list for the season will reach \$2,000,000.

COSTLY TOMB FOR GUS ROGERS.

In memory of Gustavus Solomon, known professionally as Gus Rogers, and of his father, Morris Solomon, a white granite mausoleum costing \$14,000, was unveiled at the Washington Cemetery, Brooklyn, on May 23.

A NEW BROOKLYN STOCK COMPANY.

Hyde and Behman's, a Brooklyn theatre devoted for several seasons past to burlesque and vaudeville, next season will be the home of a stock company.

HENRY W. SAVAGE RETURNS.

Mr. Savage Brings Several Plays and Operas—His Plans Announced.

Henry W. Savage arrived in New York from Paris May 22 on the *Augusta Victoria*, bringing with him many contracts for plays, operas and dramas.

Mr. Savage expects to make ten new productions next season, including a number of Vienna, Berlin and Paris successes. He also expects to revive *The Sho-Gun* and *The Prince of Pilsen*, and will have two companies in *The Merry Widow*. Henry R. Dixey in Mary Jane's Pa will be sent on a tour covering points west of Chicago and will produce a new play by Edith Ellis, author of *Mary Jane's Pa*.

Of the new foreign productions the most ambitious in the dramatic field will be *Madame X*, by Alexandre Bisson, which will be seen in New York in September. This piece will soon be produced in London with Mrs. Patrick Campbell in the title role.

Mr. Savage said: "My first new musical production will be *The Love Cure*, which opens in August in Atlantic City. Edmund Rysler, a Viennese composer, wrote the music, and I believe the public will enjoy the score as much as it did *Lehar's Merry Widow*. The book was written by Leo Stein, and has been adapted by Oliver Herford. The production is now complete, and in a few days the costumes will arrive from Europe. It will be staged as elaborately as *The Merry Widow*, and I have engaged Anna Dirks, the Viennese singing comedienne, for the prima donna role. For the big comedy role I have engaged Charles J. Ross.

"During the fortnight following *The Love Cure* will come the two most amusing plays I have witnessed on my trip abroad. One is the Viennese comedy *Poli Pollinger*, which I shall probably call *Miss Patsy*, by Franz von Schoenthan, author of *The Railroad of Love*, *A Night Love* and other successes which Augustin Daly presented. The other is a Viennese farce, *Glueck bei Fraumen*, which I shall probably call *The Lady Killers*, written by Alexander Engel and Julius Horst, authors of *The Blue Mouse* and *Girls*.

In addition to the above, Mr. Savage has on his list productions of *Geischelene Frau*, *Sub order Madel*, *The Jolly Peasant* and *The Mouse-trap Peddler*.

WESTERN MANAGERS' POSITION.

A Position of Independence in Bookings, Long Held, to Be Maintained.

At a meeting of the Western Theatre Managers' Association at Chicago on May 19 it was voted to book the houses of the members of the association upon a basis of independence.

The Western Association controls something over 200 houses, mostly one-night stands in the Middle West. They have no office in New York, but the Affiliated Theatres, which, though an entirely distinct organization, nevertheless is made up of practically the same membership, is represented by George B. Peck and Don W. Stuart at booking agents, with offices in the Knickerbocker Theatre Building.

Two Messrs. Mr. Peck said yesterday: "Our policy has always been one of entire independence. We have never in the past been requested by Messrs. Klaw and Erlanger to bar from our houses productions made by managers not in sympathy with the syndicate. In past seasons we have booked whatever productions were offered us as seemed most advantageous. I have no reason to believe that there will be any deviation from that policy this season. Already we have booked several productions the time of which is controlled by Klaw and Erlanger. So far we have not booked any attractions controlled by the Shuberts, but this is only because we have been offered no open time."

"I can sum the whole situation up in the statement that time at our theatres is, as it always has been, open to the highest and best bidder."

GRAND OPERA FOR MONTREAL.

The Ivan Abramson, Inc., Italian Grand Opera Company, that opened at the Grand Opera House on May 24, has been taken over by the International Grand Opera Company, which is working under a charter that was granted two months ago in Quebec. It is said to be backed by many very wealthy stockholders, whose intentions are to build an opera house in Montreal and present a season of Italian, French, German and English operas.

The present company will be added to by a number of principals and a larger chorus during their engagement here next week. They will then tour the United States until December, when they go into the Montreal house and present the Italian opera. In the meantime the other company will open in Montreal and produce the French and German opera, and then go on a tour of the principal cities of Canada.

The International Company, after a week's engagement at the Grand Opera House, will leave to fulfill a season of eight weeks of repertoire opera in San Francisco, commencing June 14. It is the intention of the San Francisco managers to establish a yearly visit of this company to the Coast. The officers of the company are W. A. Edwards, president; Frank M. Norcross, general manager, and Gaetano Peluso, technical director.

SHUBERTS MAKE ADDITIONAL ANNOUNCEMENTS.

The Shuberts announce that next season they will produce an opera by John Philip Sousa, entitled *The Glassblowers*. The first two acts are laid in New York and the third in Cuba.

It is also reported, but not confirmed, that Annie Russell will star under the Shubert management next season in a new play by John Corbin called *Husband*.

Arrangements have been made by this firm of managers to book attractions for the Burwood Theatre, Omaha, which consequently will have no stock company next year.

HARRY DOEL PARKER GETS WILDFIRE.

Harry Doel Parker has purchased from Joseph Brooks the original production of *Wildfire* and all producing rights to the play.

In the original production Mr. Parker will feature Will Archie and in another production will feature Pauline Hall. The company which Mr. Archie will head opens in August and the other in October.

MR. GILLETTE'S FAREWELL TOUR.

William Gillette is about to leave London for Berlin to enable him to rest and prepare for his twenty-fourth week next season in America, England and Germany. It is the intention of Mr. Gillette to leave the stage after making a farewell tour.

CRANE NOT TO RETIRE.

William H. Crane has had a consultation with Charles Frohman, with the result that he has decided to continue to play indefinitely.

OCEAN VOYAGERS.

Fred Niblo and Mrs. Niblo (Josephine Cohan) sailed for Europe on the *Tuscania* May 19. Mr. Niblo will collect material for his illustrated lectures while abroad.

A. L. Levering sailed on the *Lusitania* May 19. Hattie Williams sailed for Europe on the *Lusitania* May 19.

Geraldine Farrar, with her father and mother, was a passenger on the *Kronprinz Wilhelm*, May 11. Miss Farrar will rest all summer, having canceled her engagement to sing at the Paris Opera Comique. Others on the same steamer were Antonio Scotti, Maria Gay, and Giovanni Zenatelli.

Madame Marietta Aldrich, of the Metropolitan, and Doris Keane were passengers on *La Provence*, sailing from New York May 13.

NEWS OF THE AIRDOMES.

What These Modern Summer Places Are Offering Here and There.

Summer theatres affiliated with the McAdams ("gold mines") circuit are all open now. It is reported that initial business in all of them has been unprecedented. The Texas cities represented in the circuit, Dallas, Waco, Fort Worth, Cleburne, Gainesville and Austin, all opened to capacity business, while the theatres in Oklahoma towns, Oklahoma City, Tulsa, Bartlesville, Bixby, El Reno, Shawnee and McAlester, have done almost as well. Climatic and weather conditions in the Southwest at this season combine to make the airdomes proposition popular in that section. Besides the attractions booked on McAdams time this season are good ones. Playing the "gold mines" summer theatres this season are the following companies: The Metropolitan Stock Company, the Cameron Opera company, Payton Sisters, The Big Ritz Opera company, the Franklin Stock company, the Madison Theatre company, the College Girl Musical Comedy company, the Tolson Stock company, the Bell Boy company, the Hickman-Bessy Stock company, the Lewis-Lake Musical Comedy company, Diemer Theatre company, the Matinee Girl Musical Comedy company, the Albert Taylor Stock company and others. Headquarters of the McAdams circuit have been moved to 308 Commerce Street, Dallas, Tex. General Manager, Charles R. McAdams, Jr., is more than ever pleased with results obtained for clients this year, and with the attractions he has been able to book.

At the airdomes in Fort Scott, Kan., the Huston-Bailey Stock company opened the season May 17. The prospects for business during the summer are good. The independent films will be used in the moving pictures.

The airdomes in Palestine, Texas, is doing an immense business. Pictures and the Musical Wolves were the bill week of May 10.

At the airdomes in Huntington, W. Va., week of May 10 the plays produced were *The White Slave* and *The Night Riders* to satisfactory business. Opened week of 17th with *True Southern Hearts* and *The Lone Pine*.

The old Lyric Airdomes has been remodeled and painted and will hereafter be known as the Airdomes. Will open week May 16-22 with vaudeville. This theatre continues during the summer with vaudeville and drama. Bert Leigh will manage the theatre for Mr. Street, the owner.

A stock company will be the attraction this season at the airdomes in St. Joseph, Mo.

The airdomes in Alton, Ill., of which W. M. Savage is manager, opened May 14 with *Creator's Band* as a special feature. Two concerts were given and appreciated by capacity audiences. Seating capacity materially increased by removal of all refreshment stands and section of reserved chairs added. Prices at airdomes will be 10, 20 and 30 cents this season. Ye Old Home Choir, Minnie Westhouse, Charles A. Brady, Lopes and Lapsen will be vaudeville features May 16-22.

The Regar Prince Opera company opened at the airdomes in Little Rock, Ark., May 10 to large business, presenting during the week *Gloria-Gloria*, *Martha*, *Said Pasha*, *Chimes of Normandy* and *Fra Diavolo*. This week same company.

Melton-Moore Stock company, with Lukens' lions as a special attraction, opened to capacity house in the airdomes at Bartlesville, Okla., the week of May 17, and pleased good business rest of the week. The lions were especially good. At the Roof Garden Sage Furlong company week of 17 pleased good business.

The Jones airdomes in El Reno, Okla., opened May 23 with the Readick Stock company.

At the airdomes in Florence, S. C., week of May 10 opened with *Pool and Lane*, *Styres and Earle*, *Pile Sisters*, *Lloyd Sisters*, *Worley and Palmer*, *Rense and Zoro*, *Davis Sisters*, *Mrs. Fawcett*, *Rense and Zoro*, *Davis Sisters*, *Mrs. Fawcett*, *Rense and Zoro*. The house is playing to S. E. O.

After having undergone a thorough alteration and its capacity increased, Billy Palmer's airdomes in Tyrone, Pa., opened May 17 and offered a fine line of attractions.

Clint and Beale Robbins company will be the attraction for two weeks at the airdomes in Jefferson City, Mo., which opened May 17. W. W. Edwards will be the manager.

The airdomes which is being erected in Mexico, Mo., by Manager Waterman, of the Grand Opera House, will have a seating capacity of 2,000.

The completion of repairs at the airdomes in Alton, Ill., occurred earlier than expected, and it was opened on May 16 instead of 23. The removal of refreshment stands has increased the seating capacity of the airdomes, and Manager Savage has added reserved orchestra chairs, which will make 30 cents admission as top price. Last season business played to 16 and 20 cent admission and was profitable. The shows will be given in the Temple Theatre during inclement weather.

The airdomes in Chattanooga, Tenn., had this bill May 10-15: *The Unids*, *Doris Zeraldas*, *O'Rourke Bennett Trio*, *Burton and De Alma*, and *Jane Roberts* and company.

El Paso airdomes, in El Paso, Texas, with Frank Rich, manager, was opened May 20, and Manager Rich has been very fortunate in securing for the summer season a splendid musical comedy company under the management of Nat Fields, brother of Lew Fields. The company is direct from New York and will present some of the Broadway Musical Company productions.

The Oklah airdomes in Bartlesville, Okla., offered the Madison Square Theatre company week of May 3 and drew a large and pleased audience. The Whyte Dramatic company opened week of May 9 and pleased good business. Melton-Moore Stock company played week of May 16.

The Crystal airdomes in Guthrie, Okla., was opened May 16 by the Long Stock company, which remained there one week. The airdomes has been remodeled and enlarged in seating capacity and also the stage. They have a new set of scenery and a new front drop.

Young's Garden airdomes in Terre Haute, Ind., offered the Herald Square Opera company in *A Trip to India* May 16-19; *La Mascotte*, May 20-22.

The airdomes in El Paso, Tex., has been very fortunate in securing the Musical Comedy company, under the management of Nat Fields, and will present the Weber and Fields successes, *Piddle de Dee* and *The Glad Hand*, on May 20, the opening date. Mr. Fields has a splendid company and cannot fail but meet with success here.

The work on the new airdomes in Columbus, Kan., is progressing nicely, and it will be opened May 27.

The airdomes in Evansville, Ind., offered a good bill May 16-22, with *Kirkland and Kirkland* at the head. Moving pictures wound up the programme.

Jane Babcock and her company are rehearsing for the opening in Duquesne, Pa., on May 24. They will go to the airdomes as soon as the weather will permit.

The Gem, an airdomes in Florence, S. C., had the following bill last week: *Waddell Sisters*, singers and dancers, and *Henicks*, the Georgia Cracker who does musical acts. The business was capacity.

The airdomes in Independence, Kan., opened the season with the Earl Stock company, May 15 to capacity and well pleased the audience. No doubt this auspicious opening is but an index to the excellent business the airdomes will do this season.

PLAYS FOR COLLEGE SETTLEMENT.

Pupils of the Merrill-Van Laer School produced three plays at the Carnegie Lyceum on Saturday night for the benefit of the College Settlement. The plays were, *The Doctor*, by Beckie Crothers; *Clairvoyance*, by Lily Tinsley, and *Faint Mary Brown*, by Sidney Blow. The quartet came from The School for Social also was given.

CHICAGO THEATRE NEWS.

INTERESTING DECISION IN ILLINOIS CHILD LABOR LAW CASE.

Many Changes in the Cast of The Golden Girl—J. H. Gilmour in Special Performance of Richelleu—Summer Shows Doing Well—Vaudeville—Colburn's Gospel.

(Special to The Mirror.)

CHICAGO, May 24.—Henry Miller has arranged with the managers of the Bush Temple Theatre to produce all his new plays there. He will begin May 31 with *Tyrene Power in The Servant in the House*. Mr. Miller was recently in Chicago making the arrangements.

Chicago's first suburban park stock season at Sans Souci Park was opened last Saturday night with *Irish with Virginia* headed as the star for the first three weeks. A further account of the new theatre and opening will be given next week.

The park season is now fully started, the latest opening, that of the Sans Souci, having taken place last Saturday. Two stock theatres, the College and Marlowe, are dark; also the Studebaker. Several vaudeville houses, including the Haymarket and Olympic, are 5 cent theatres for the summer. Charles E. Kohl's West Side vaudeville theatre, the Star, closed last week after a most profitable season.

The La Salle Theatre, over which there is a lawsuit for the lease between the management, represented by Mort H. Singer, and managers, represented by Harry Askin, business manager of the Grand Opera House, will be dark after next week for alterations designated by the city building inspector. The popular *Golden Girl* will be transferred to the Princess, and *The Prince of To-night*, which has been running there for several months, will be withdrawn for the present.

There have been some quick changes in the cast of *The Golden Girl* recently. Harry Tighe, who succeeded Cecil Lena at the La Salle, retired after what seemed a good start. Helen Cullinan, the dainty Dorothy of the cast, left about the same time as Mr. Tighe, and she, too, had made good nicely. Harry Stone succeeded Tighe, but he remained only a short time. He was sent to Boston to succeed, for the second time, John Barrymore in *The Stubbard Ciderella*. Then "Jimmy" Lucas was lured from vaudeville to take *The Golden Girl* lead, but when he found that the part was exceedingly fatiguing, he about as much as to say in a manuscript he said he had swapped and returned to vaudeville.

Tuesday afternoon Vincent McCarthy, who had been giving a good account of himself as the convict in the dream of *ancestors*, was playing the lead and doing it exceedingly well. He had already made a number of noticeable improvements, especially in the impersonation of the Secretary of War. He had the right idea of the part in all other details, and showed ability to put them into effect. The management was fortunate also in getting Katherine Bell to play Dorothy. She gives the same grace, sweetness, daintiness and good looks as Miss Cullinan. Several new comedy and artistic details have been added, one of them a take-off on the basket-shaped hats now *à la mode*, and the appeal of this lucky hit is now solid from beginning to end.

Englewooders, Woodlawners, Hyde Parkers and other South Siders were evidently greatly pleased with *The Boys of Company B* and Paul Gilmour at the National Theatre last week. It was a surprisingly good company, playing with interesting naturalness and ease, and the star to the small parts. Mr. Gilmour's good figure and looks, and his genial, successful way of getting things over were fully appreciated. Lynne Overman as Chick was capital and decidedly a hit with his audience. Walter Fredericks was more conventionally funny, yet effective, as the elder Allen. Jane Hampton was fine, sincere and convincing as Elleen, and Willine Downing played the lipping Madge in a manner that deserves special commendation for neatness and skill in general.

Harry Schaefer as Doc and Harry McLain as Stabler were exceptionally clever, and there was a sane competence about all the rest of the cast, which included Roland De Castro as Major McLane, Wells Gordon as Jim, Fred H. Morgan as Babe, Sydney Powers as Beauty, William Vaughn as Mike, Robert Clinton as Henry Stabler, Clarence Hill as Sergeant Walker, John Kelly as the corporal, Edith Osborn as Mrs. McLane, and Hattie Butler as Florence. The audiences were large all week.

Isabelle Randolph and Thomas Swift, of the People's Stock company, appeared in a successful musical playlet between acts the closing week of the season. Miss Randolph revealed a most pleasing soprano voice and Mr. Swift also sang well. Both showed personality and talent for refined vaudeville.

Gretchen Hartman, of Mary Jane's Pa company at the Chicago Opera House, has shown managers, it is believed, how to avoid the foolishly strict Illinois child labor law in its application to the stage. In the case to prevent her appearance, the child in the play it was brought out that she had an interest in the play and was, therefore, not an employee but an employer. It was further testified that she did not receive a salary, but an advance of \$50 a week on her contract. The case was dismissed. The cases growing out of Miss Hartman's against Manager George Kingsbury, of the Chicago Opera House, and W. B. Kirby, Mr. Savage's representative, are set for to-day.

Manager George Lederer will have *The Merry Widow* at the Colonial for two extra performances, the company remaining over for Decoration Day, Monday, May 31. For the sake of *The Lamb*, the Colonial Saturday matinee this week will be played Friday. The eagerly awaited Gambol will take place at the Auditorium next Saturday, afternoon and evening.

Tell Taylor, formerly of the musical stock at the La Salle, has returned from the Coast, where he sang in musical comedy at the American Theatre.

Manager Charles Marvin has leased the College Theatre for ten years from May 1, 1909. C. Jay Smith will be the house manager next season, and Colin Campbell the stage director. George S. Cullen, after a long trip to Colorado and California, and the Northwest will return to his duties as treasurer.

Eddie Leonard, the minstrel singer, was one of the big hits at the Majestic last week. His singing and dancing act is very well arranged. Edna Wallace Hopper was handicapped by an unfortunate selection of songs, apparently of the most pronounced 1909 commercial type. Her personality was as pleasing as ever. The Farrell-Taylor company appeared to the big audience as successfully as any entertainers on the bill. Tom Carter's exaggerated comedy wench seemed even funnier than usual. Seldon's living statuary was as graceful as Greek sculpture, with a climax of taste, pose, delicacy and action in the group called *Reaching the Winning Post*. Other popular acts were Arthur Boral and Annie Nevano. Dick Crolius and company, Vernon and Violet Blackie in the Subway, with Cameron, Clemons, formerly leading man of the American Stock, doing the lead cleverly. Eugene Keith as the violently low comedy ticket chopper, Herbert Morris and E. W. Brown.

Tony Denier, the famous clown and pantomimist, is proud of his new dog license, Nos. 1, 2 and 3, the first issues of the new season. Mr. Denier spends most of his time at his fine home in Indiana Avenue.

Harry Hersford in *Who's Your Friend* is the bill at the National this week.

A new play, *The Forbes Case*, by John T. Prince, Jr., will be produced at the stock theatre at Lake Brady O. the third week of its season. Margaret Pitt is the leading woman. Ralph Kettering, of the College Theatre, is conducting the company. Mr. Prince is a newspaper correspondent and has written several vaudeville sketches.

A reception in honor of Dorothy Donnelly, Vincent Serrano and the company playing *The Sins of Society at McVicker's*, was given at the Auditorium last Friday by the Chicago Chapter of the *Four Church Alliance*.

Mr. F. Maxwell, for several seasons manager and general manager for W. F. Mann, and with an enviable record for hard work and good results, will embark in business for himself June 1 with the Maxwell-Hall Stock company. His headquarters will be on the fifteenth floor of the Tribune Building. Jefferson Hall will be director of the stock and Gertrude Maitland will be the star in a repertoire of plays.

An unusually poor night at the American Music Hall last week kept up the attendance at least evenings. I hear that nobody but Julian Eltinge has overflowed the American every afternoon and he turned many hundred fair women away. This shows how interested women are in seeing a man as a woman. Jeffries and Collins and Hart remained over. The new acts were all popular—Sister Rappo, Billy Clifford, Shean and Carren and Mayme Remington.

At the Majestic this week: Sam Chip and Mary Marble, *Eight Palace Girls*; Knox Wilson, Adeline Dunlap and Frank McCormack, *John W. World* and Mindell Kingston, *Howard Brothers*; Arlington Four, *Agnes Mahr*, the *Worthleys* and others.

James K. Hackett, with E. M. Holland in his little company is playing a bit of *Les Miserables* at the American Music Hall this week under the title of *The Bishop's Candlesticks*. James J. Corbett is on the bill, and Villa Holt Wakefield, the pianologue artist of Gotham's Four Hundred. Leroy and Clayton, the McLellan-Carson Duo and other acts are on the bill.

Boris and Beale Thomashefsky, the Yiddish stars, were at the Academy last week in repertoire.

Manager Joseph Pilgrim's testimonial this season will take place at the People's Monday evening, May 31. A playlet by a Chicago dramatic editor and other new acts will be on the bill.

J. H. Gilmour resumed acting for a brief period at the Illinois last Friday by appearing as Richelleu at a matinee under the auspices of the Chicago Musical College School of Acting, of which he is the director. Only the fourth act of Richelleu was given. Mr. Gilmour was a splendid Cardinal. He was tremendously applauded. He was assisted by John Davis as Louis XI, Marshall Stedman, formerly with Sothern, as De Mauprat, which he played admirably; Parker J. McConnell as Baradas, Carl von Schille as Francola, Ruby Harris as Julie, Marshall Bayles as Joseph, and Harry L. Comstock as De Berenger. The matinee included a production of an idyllic romance, *Ariadne in Mantua*, by Vernon Lee, with pupils of the school.

Captain Stanley Lewis, cartoonist and formerly for several seasons press representative of the Davis-Keogh production, is playing a long engagement with the Western Vaudeville Association.

The Alaskan is in its second month at the Great Northern.

The Bachelor is increasing in popularity at the Whittier, and the other Summer-run hits, *The Sins of Society at McVicker's*, *John W. World*, *Pa* at the Chicago Opera House, *A Gentleman from Mississippi* at the Grand Opera House, and *The Traveling Salesman* at the Illinois, all continue to prosper.

Richard Carle arrived last week and began rehearsals for his *Hurdy Gurdy Girl*, which will begin a Summer run at the Colonial June 6. Mr. Carle will head the company.

The Blue Mouse, after police inspection, was allowed to open last night at the Garrick. Mabel Barrison headed the company, which assured Manager Herbert Duce especial public interest in the production, as Miss Barrison is especially popular among Summer theatregoers here.

An Englishman's Home will succeed Tim Murphy at Powers' to-night.

The Studebaker will open a day earlier than announced, or on May 30, with *Beverly of Granstar*.

The bills this week: Garrick, *Blue Mouse*, with Mabel Barrison; Grand Opera House, *A Gentleman from Mississippi*; Chicago Opera House, *Mary Jane's Pa*, with Henry Ditzel; Powers', *An Englishman's Home*; McVicker's, *Sins of Society*; Illinois, *Traveling Salesman*; Whittier, *Charles Cherry in The Bachelor*; La Salle, *Golden Girl*; Princess, *Prince of To-night*; National, *Who's Your Friend*; Pekin, *Sambo*; People's, *Mascotte*; Bijou, *Two Orphans*.

OTIS COLBURN.

BOSTON

Season Ending—Queen of the Moulin Rouge Barred—Gossip.

Boston, May 24.—Two more houses have closed their doors for the Summer—the Hollis and the Boston, the latter opening only for the Lamb's Gambol, and two more are in the last week of the regular season. The close has come in a quick and effective fashion, and things promise to be unusually quiet until Labor Day.

Foremost among the changes of the week is the revival of *The Gelsa* at the Castle Square, proving the third of the musical comedies given there by John Craig's augmented company, and in many respects the best of them all. He has put it on the stage in the same painstaking fashion as the first two, and the effect is striking indeed. It is no small task for players who have been in dramatic work all the season to jump into musical comedy, but one and all show great versatility.

Mr. Craig, who took a vacation for himself after the opening nights of the last week, is back again in this production and did capitally. Of course Mary Young walks away with all the glory, and Molly Seamon has never been better played here since the days of *Violet Lloyd* at the Hollis. The best singing of all was done by Louise Le Baron, who proved a handsome Gelsa and sang charmingly "The Jewel of Asia" and the rest of the music.

E. H. Sothern is in the final week of his engagement at the Majestic, where Richelleu has proved the conspicuous novelty of the visit with Lord Dunderbary repeating the success that he made of it here last year. Of course, the greatest thrills came out when Julia Marlowe joined forces with her former partner for Shakespearean productions. There promises to be equal interest in the special performances of the closing week, *Romeo and Juliet* and *Hamlet* being the bills for the Sothern-Marlowe union.

May Robson closes her engagement in *The Rejuvenation of Aunt Mary* at the Tremont this week, and also her tour which has continued without interruption for more than a year and a half and extending from New York to San Francisco and back again. She will take a brief and well earned vacation trip to Europe, and will return early so as to resume *The Rejuvenation of Aunt Mary* in the middle of August with practically the same company.

The Traveling Salesman is now in the second month of its stay at the Park, and no limit is announced for its engagement there. Business continues excellent, as it has all the time since the start, and it looks as if it would be well along toward the close of June before the shutters are put up for the Summer.

Not so at the Colonial, for the present week is the last full one of its engagement at a Studebaker Ciderella, for the Irish there will come with the "two holiday" performances of May 31. Harry Stone has become a firm favorite in the short time since he replaced John Barrymore as Mac.

Crimes of a Great City is the melodrama of the week for the stock company at the Bowdoin Square. Charlotte Hunt taking the heroine's part to good effect, and Rowland Edwards, James Barrett and T. F. Thomas being in the cast. Mr. Thomas has had a hearty welcome back here. Irene Forsythe heads the bill at Keith's this week, and Edwin Stevens is one of the leading features there.

Emma Carus is the headliner at the Orpheum and Maude Odell also is there, but she gave no special performance for the dramatic editors of Boston this time.

The Washington Society Girls are at the Columbia this week with *Millie De Leon* in *The Girl in Blue* as the notable feature. The double vaudeville bill, and Turkish dancing girls divide interest with *Travellers* and *Stone's*. Waldron and his comedians are back in town again, but this time their engagement is at the Gaiety. Frank Finney is a prime favorite. The Star Show Girls are the visiting fe-

tures at the Howard Athenaeum this week, and Bill McKinnon heads the athletic cards in the house olio.

Norumbega Park opens to-day, a week earlier than usual, and the vaudeville attractions are Wilson Russell and Held, the Musical Buskicks, Lloyd and Whitehouse and the Nelsons.

The Globe is doing especially well with its policy of moving pictures and vaudeville and the low rates kept the place packed. The same thing is the result at the Palace under its new policy, and the Bijou Dream, Hub, Scenic Temple, Pastime, Premier, Comique and all the other picture houses continue their popularity.

James Jay Brady has struck town in the advance of the Ringling Brothers' Circus, and receptions in honor of his return are made in all the newspaper offices, for this is his first time here in two years.

Mayor Hibbard made a quicker job of the Queen of the Moulin Rouge than was anticipated. It was thought that he would let it open here, but he started out as a censor and he out-Salomed Salome. He issued an ultimatum, influenced by the letters which he had received, and said that in conjunction with Police Commissioner O'Meara he would see that nothing should be done to corrupt Boston's morals. William Harris, for the management of the theatre, very promptly said that nothing whatever would be done to offend, as they were not in Boston for that purpose, and bowing to the expressed wishes he declared that the play would not be given. Then Paul Potter came to town, and the first thing that he did was to be interviewed, and the morning papers came out with vitriolic statements. A few hours later he tried to have an interview with the Mayor, and Mr. Hibbard declared that he would not even see him, and he didn't. It is hinted that the Mayor and Ward Society has been using the Mayor as a cat's paw, and that while they have not figured in the affair, they have been in the background pulling the wires with great dexterity.

Although the Boston has closed for the Summer under the circumstances, it will be reopened to-morrow evening for the Lamb and their all-star gambol. There was a big crowd at the auction sale last week, and more than \$6,000 was realized. The highest priced seat was sold to William Harris for \$2,000, so as to go \$1 ahead of the New York premium, and it was turned back and sold over again until it had brought \$2,251. Among those who served as the auctioneers to aid Mr. Harris were Henry Clay Barnabee, the veteran comedian of the Bostonians, and Chauncey Olcott, who can sing better than he can sell.

Grace Van Studdford was out of the bill several times during the concluding week of the engagement of *The Golden Butterfly* at the Hollis, which ended its season with her visit. One night she was forced to quit after the first act, and her sister, Mary Quive, took her place. Miss Van Studdford has not recovered from her recent attack of pneumonia, and so she canceled her engagements in Canada and ended her tour here. She will go to a sanatorium until completely recovered.

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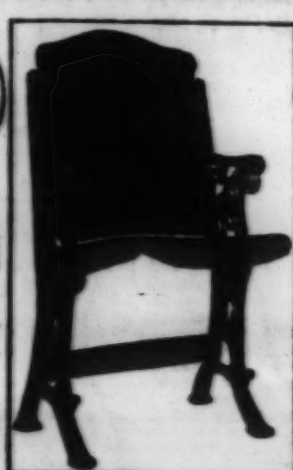
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WASHINGTON

Charles Richman is Seen in The Revellers—Luna Park Opens—Notes.

WASHINGTON, May 24.—Charles Richman is the star this week at the Belasco Theatre in his own four-act comedy drama entitled *The Revellers*, which is given a splendid production under the Shubert management. The play, which scored a distinct success with a large audience on to-night's commencement, deals with phases of life that are well known in New York, and shows how the influence of a good woman can stimulate a man to overcome the evil effects of bad associates and surroundings and again make the struggle for respectability and manhood. It was presented with the following cast of twenty-eight characters: Dorothy Dean, Katherine Florence; Florence Knight, Leonora Oakford; Mrs. Epstein (Lillie), Vera H. Finlay; Fanchon Smith, Cecil Kern; Mrs. Russell, Emma Butler; Dolly Dimple, May MacKenzie; Ffoliotte, Mary Cecil; Gertrude, Jane Rogers; Mrs. Montgomery, Beers May; Governor, Josephine Dillon; Maid, Edith Norton; Virginia Randolph, Alma Sedley; Henry Van Cleave, Frederick Truesdell; Bobby Emerson, William H. Claire; Billy Williams, Charles Harbury; Dr. Herbie Watson, Robert E. Lee Hill; George Montgomery, Frank Green; Willie, Philip Leigh; Freddie, Baker Moore; Brown, Elmer Bowman; Dancer, William Patrick; Guitar Player, Fred Jackson; Mandolin Player, Joe Gray; Walter, Elmer Bowman; Sam, George Casney; and Jack Randolph, Charles Richman. The action takes place in Florence Knight's home during Act I. "The Dungeon," a Bohemian resort where the scene depicts a breakfast dinner, figures in Act II. During this act May MacKenzie does a dancing specialty. The apartments of the Randolphs, San Francisco, are pictured in Acts III and IV.

According to the story, Jack Randolph is a brilliant young lawyer who has been disdaining himself chiefly by throwing away his chances for a great fortune in dissipation and a sort of bohemian existence in a doubtful grade of society. Among, but not of its numbers, he meets a young woman from a small New York town up State, who has been deserted by her husband of but a few months, and is being persecuted in a brutal manner by a wealthy young scoundrel. This arouses the latent chivalry in Randolph and he undertakes to protect her. Dorothy Dean, the young woman, proves to have the necessary strength and quality of character to urge him on to better efforts. Although thrown by circumstances among a lot of wild bohemians, and although she has accepted aid from the people of this world and is grateful to them, she does not accept their moral tenets, her native virtue and refinement not permitting her to adopt their ways. The main complication of the play arises in a hand-to-hand fight between Randolph and a man named Van Cleave, who proves to be none other than Dorothy's husband. In the fight Van Cleave is supposed to be killed. Dorothy, believing herself now free, marries Randolph and goes West with him, where he is to be the counsel for a great railroad. Van Cleave was seriously hurt but not killed. He reappears on the scene. The rest of the story should interest Macons of the Mystic Shrine, which tells of the efforts of Van Cleave to revenge himself upon Jack, through his family, when a discovery is made that brings about a happy conclusion of the play, by a novel scene in which a Maconic emblem plays an important part, disclosing the fact that the two leading and opposing male characters are brothers of the same fraternal organization. Charles Richman scored a pronounced individual success as Jack Randolph, as did Katherine Florence as Dorothy Dean. Other prominent roles strongly presented were in the hands of Frederick Truesdell, Charles Harbury, William H. Claire, Robert E. Lee Hill, Frank Green, May MacKenzie, Cecil Kern, Jane Rogers and Mary Cecil. *The Revellers* was staged under the direction of John Emerson, with Charles Richman's personal supervision.

The fourth week of the Aborn company's attractive operatic presentations at the National Theatre, which are a continued success with large audiences, is ushered in with the *Kirke La Shelle* and *Julian Edwards* opera comique. Princess Chic, which is most advantageously presented with a cast of superior excellence, embracing new engagements of Blanche Morrison, a pronounced Aborn Summer opera favorite, in the title-role; Jack Henderson, for the part of Chatterton; Agnes Finlay as Estelle, Harry Lane as Brewster, and Thomas S. Van as Forward, who will double his duties as stage director. The balance of the cast includes the established Washington favorites, Fritz von Busing in the leading boy part, Forrest Huff as Charles the Bold, John Phillips as Francola, and Howard Chambers as Brabeau, with the strong musical Aborn chorus, which this season has distinguished itself by splendid work. Next week, *A Chinese Honey-moon*.

Manager Metzerott and Berger's Columbia Players are seen to brilliant advantage at the Columbia Theatre this week in the performance of Captain R. Marshall's beautifully romantic comedy, *A Royal Family*, which again affords the favorite Julia Dean rare opportunities for artistic and charming endeavor in the part of Angela. Her presentation of this exacting leading role was a triumph with a large and distinguished audience. The play is a pretentious undertaking for a stock company, and Frederick A. Thomson, the scenic artist, is to be congratulated on the successful stage production. Orme Caldaras, the new leading man, made his first appearance with the company as the Crown Prince Victor Constantine, scoring an immediate and earnest success with all admirers of good acting. The company was excellently placed in the distribution of parts, and praise is due the good work of Alexander Calvert as the Duke of Brabant, Alexander F. Frank as King Louis, Horace Brown as Prince Arden, Lawrence Wye Chatterton as Father Arden, Everett Butterfield as the Prime Minister, Everett Butterfield as the Cardinal, William H. Conley as the Commissioner

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of Pollee, Ruth D. Blake as the Queen Consort, Clara Sidney as the Dowager Queen, and Ethel Wright as Lady Carina. Next week, The Prince Chap.

Luna Park opened for the season Saturday, May 22, the attractions being the American Regimental Band of fifty pieces, under the direction of Richard L. Weaver. Among the new concessions this season are the Johnstown Flood, Philippine Village, and Human Laundry. Special attractions for the week are King Kelly, the aeronaut and double parachute jumper, and a vaudeville company that includes the Malvera Family, Topack and Wells, Crenyon, Mile, Valles, Stewart, Raymond and Lewis, and Hughie Dougherty.

Buffalo Bill and Pawnee Bill's combined Wild West will exhibit in Washington at the show grounds, Fifteenth and H streets, North East, for two days, opening May 31.

The Academy of Music and Chase's Theatre closed their seasons Saturday night. Chase's, thoroughly redecorated during the vacation, will reopen for the season of 1909-10 on Aug. 23. The Academy of Music for a week's engagement commencing to-night shows the motion pictures of the Burns and Johnson prize fight.

The auction sale for the Lamb's gambol took place at the National Theatre Friday afternoon. One of the worst of rainy spells affected the attendance and probably dampened the enthusiasm. However, a goodly sum was realized in premiums. The auctioneers were Wilton Lackaye, John Mason, Nat Willis, George Nash, and E. Milton Royle.

Washington Lodge of Elks will hold an Elks Rural Jubilee, Country Circus and Barn Dance at Benning's Racetrack, June 16, 17 and 18.

The attractions for the week at the burlesque houses, which open well, are Weber and Bush's Bon Tons at the Gayety, and the Alcazar Bazaar, featuring Miss A. Deck and Teddy Burns, at the Lyceum. Announcements for next week are: Gayety, the Behman Show; Lyceum, the Innocent Maids.

To-night's performance of A Royal Family at the Columbia is for the benefit of the George Washington University Hospital.

JOHN T. WARREN.

PHILADELPHIA

The Boy and the Girl Improves—Orpheum Players in Glorious Betsey—News.

PHILADELPHIA, May 24.—Matters theatrical are becoming duller and duller here. The Broad, Chestnut Street Opera House and Forrest, the three principal Nixon and Zimmerman theatres, are closed for the season, and the Garrick will follow suit this week. The Adelphi wound up its season Saturday night. Beverly of Graustark, with Jessie Busley in the leading role, having failed to please either press or public. It was booked for two weeks, but the Shubert management, owing to its cool reception, probably deemed it wise to cut the engagement short by a week. It is a dramatization by Robert M. Baker from the novel by the same title by George Barr McCutcheon. It is rather crudely constructed and contains many improbabilities. The cast, which included besides Miss Busley, Richard Butler, Mrs. Charles G. Craig, who scored an individual hit; Edith Shayne, Francis Justice and Horace Vinton, did all that was possible with the material at hand, but that material was not of a character that makes successful plays.

With the closing of the Adelphi the only high-priced theatres remaining open are the Garrick and Lyric, where the attraction this week is The Narrow Path, which will be presented for the first time in this city this evening. The attraction at the Lyric last week was the English Opera company in Madam Butterfly, which well received, although the impression is growing that Philadelphia is getting more opera than it wants, or, rather, than its pocketbook can stand. Next season will throw more light on this subject than is possible to point out just now. But as to Madam Butterfly: The opera was well produced, although Adelaide Norwood, in the title role, did not meet expectations, her voice being hard and unsympathetic. Maybe the changeable weather we have had the past week had something to do with her singing; at any rate the only criticism of the cast was directed against Miss Norwood. Her support included Thomas J. Conkey, Henry Taylor, Otley Cranston, Gladys Munson and Ellen James, who were most acceptable in the parts to which they were assigned. The company generally is a capable organization, quite able to cope with the difficulties of this colorful opera. It is a matter of regret that the attendance was not larger.

Philadelphia last week had an opportunity of witnessing the Burns-Johnson prize fight, as a result of which the heavyweight championship of the world passed to a colored man. Moving pictures at the National were the medium for this treat. P. K. Stevenson described in detail the progress of the fight. The National's attraction this week is The Hottest Con in Dixie.

The Orpheum Players at the Chestnut Street Theatre last week produced Glorious Betsey, the romantic drama in which Mary Mannering made a pleasing success, and they have never done anything better. If anything, the company which supported Marion Barney as Betsey was even better than that which surrounded Miss Mannering when she appeared in the play here. There was cohesiveness in the various parts which made the drama move along smoothly. Evenly, Miss Barney's Betsey was charming. William Ingalls displayed rare discretion in the part of Jerome Bonaparte, and Leah Winslow contributed an excellent Elma Monroe. Peter Lang, George D. Parker, Ada Boswell and Kathlene Macdonald gave effective support. The staging was up to the Orpheum's standard, which is saying not a little. This week, The Walls of Jericho.

As had been expected, the bill at Keith's last week was a winner. It was one of the best weeks of the year, so far as attendance was concerned. Edwin Stevens, supported by diminutive Tina Marshall, gave an act. An Evening with Dickens, which proved the hit of the bill. Harry Bulger scored in He Was a Soldier Too. Henrietta Byron was his chief support. The Tempest and Sunshine Tris appeared to advantage, especially in the latter portion of their act, when they rendered several delightful numbers with costume effect. The serial feats of the Reed Brothers were well received, as was the club juggling of the Morton-Jewell Troupe. The Empire Comedy Four were as usual entertaining, and Paul Le Croix, eccentric hat juggler, made a personal hit. Hoy and Lee provoked laughter with their brazen chat. The Curson Sisters did a daring aerial act with much grace. This week's bill is headed by Annette Kellermann, down on the bills as "The Diving Venus." Miss Kellermann has been more widely advertised than any artist who has recently appeared in this city, and if there is any virtue (or reward) in advertising it will be shown in this week's attendance at Keith's. The bill throughout is above the ordinary in merit.

We have Buffalo Bill's Wild West and Pawnee Bill's Far East with us this week. They come together; that is, the two shows are combined, and begin a week's engagement to-day. It is a safe guess that with anything like good weather there will be a record-breaking attendance. Both shows have been popular here in the past, and now that they are combined they ought to give a performance such as has never before been attempted. Major Burke, who has been here the past week making all necessary arrangements, says that this will be the case. The Major is an optimist and looks for a most prosperous season. As he is in close touch with business affairs all over the country he can probably see into the future as far as the bulls and bears of Wall Street. At any rate, he says: "We have a great show and the people want to see it. My advice is that business is steadily mending and that they will continue to mend until prosperity is with us once again. The little setback we have had won't do us any harm. We shall emerge from it bigger and brighter than ever."

The Boy and the Girl, with Marie Dressler at its head, remains at the Garrick this week. It is improving. While not yet in satisfactory shape, it is much better than when first produced and may yet develop into a pleasing summer show. The music is there, so is the company, and with

these as a basis an acceptable "Spring tonic" ought to be worked out.

The event in the local theatrical world this week will be, of course, the visit of the Lamb and their gambol at the Philadelphia Open House. May 26 (Wednesday evening) is the date, and we look for some records of receipts and attendance to be broken. As a matter of fact, records have already been broken. In less than two hours last Thursday afternoon \$8,628 worth of seats and boxes were sold to an audience that completely filled the Garrick Theatre. This is a new high-water mark for theatrical auctions in Philadelphia, and exceeds the total house receipts taken in at the last previous gambol of the Lamb (held at the Academy of Music eleven years ago), when the receipts reached about \$8,000. Thursday's sale does not include orders for admission received by mail, which aggregated about \$5,000 up until Saturday night. It is pretty safe to say the Lamb will have a \$15,000 house Wednesday evening. The auctioneers last Thursday were J. Fred Zimmerman, Jr., Raymond Hitchcock, Charles J. Ross, Richard Golden, Maclyn Arbuckle, Joseph Kauffman, Morton Smith, and several other well-known comedians. Mr. Zimmerman had the honor of selling the first seat and the highest price—No. 14, which was bought in by Richard Golden, representing a syndicate of Brothers Lamb. Prominent among the subsequent purchasers were local bankers, brokers, capitalists and members of the "smart set." The sale fully met expectations.

Pat Kelly is married. The comedian and manager took unto himself a wife last Saturday in this city, the ceremony having been performed by Magistrate Gallagher. The bride is Grace Smith, of Chicago, a member of his company, which closed its season here Saturday night at the Gayety Theatre. After a short honeymoon the couple will spend the summer at Fort Kelly, Pat's hotel at Atlantic City.

This week's attractions at the burlesque houses are the Jersey Lilies at the Casino, Billy Watson and his big company at the Bijou, and the Alcazar Beauties at the Trocadero. Attendance at these houses is up to the average.

The vaudeville and moving picture houses continue to attract large audiences. They are putting on some good bills, getting the best in the market for their attractions.

The opening of Washington Park was postponed until May 29, owing to the inclement weather.

The Philadelphia Operatic Society, one of the most noted of its kind in America, last Thursday evening at the Academy of Music presented for the first time on any stage (in English) the new opera Hoshi-San, in which Wessell Laps and John Luther Long were collaborators, as composer and librettist, respectively. In addition to the chorus of 250 and the ballet of thirty-two from the membership of the society, the choral forces were augmented by the excellent choir of St. Clement's Episcopal Church, and ample instrumental support was provided by sixty-five members of the Philadelphia Orchestra. The music is most descriptive, telling, as it does, one of those sorrowful tales of Japan, but here and there are interwoven numbers that are light and pleasing. The best of it all is that it was well sung, especially the Hoshi-San, a temple dancer, by Isabel E. Buchanan, and the Ji-Saburo, by Dr. F. C. Freeman, both of whom displayed real dramatic talent, in addition to excellent voices. They were given good support, especially by Horace R. Hood as Nio, William J. Baird as Dalbo and C. J. Shuttlesworth as Kato. Cavalier Rustiana was given in addition to Hoshi-San, and was performed and sung with credit.

Henry Schumann-Henk, the young son of the great contralto, is a member of the chorus of The Boy and the Girl, which is appearing at the Garrick. His inclination was to become an engineer, but upon his mother's advice he adopted the profession, she having detected the making of a good voice from his natural tones.

R. H. Dudley, in The Hottest Con in Dixie, is at the National this week.

So bright are next season's prospects at the Philadelphia Opera House that Oscar Hammerstein is contemplating the addition of eight boxes on the first floor.

The English rights for Hanch and Von Wegern's comic opera, The Merry Widow's Second Marriage, have been purchased by Max Paethner, of Cleveland, manager of the Madam Butterfly company, which appeared at the Lyric last week.

Robert Cummings, one of the original members of the Orpheum Players, will rejoin the organization on May 31, appearing as Kibald in The Rose of the Rancho.

JAMES D. SLADE.

PITTSBURGH

Frivolities of 1918 Produced—Barnum and Bailey Circus—Vaudeville—Pictures.

PITTSBURGH, May 24.—The Big Review in Frivolities of 1918 opened to-night at the Alvin before a very large audience, which it seemed to thoroughly entertain. It is a large burlesque show and contains a number of clever acts and several popular songs were pleasingly rendered. This attraction closes the regular season of this popular playhouse which has had a series of strong bookings which, as a whole, have been profitable to the management. The house is booked almost solid until the end of the coming month with various school and benefit entertainments.

The Barnum and Bailey Circus which held its mammoth tents yesterday in East Liberty and gave two performances to-day before vast crowds. Two performances will also be given to-morrow.

The Grand offers the following bill this week: Bert Williams, Ralph C. Herz, De Renzo and La Due, Claude and Fannie Usher, Augusta Glone, Melville and Higgins, Silvers, Kitabansai Jans and moving pictures.

The Bijou began its continuous vaudeville season to-day, and was largely attended. The bill follows: Milton and Delia, Nobles in Why Walker Boredom, Daniel Tyson, Sandow and Sandow, Tom Gillan, Two Roses and moving pictures. Five and ten cents are the prices of admission.

Blaney's Empire offers the following programme: Kilpatrick, Smith and Nelson. The Tolls, Pice and Klusen, Nap Handy and company in Soap Bubbles, Marie Manning and moving pictures.

The Duquesne continues with moving pictures to small patronage.

Luna Park will reopen on next Saturday and will be under the management of M. W. Taylor. Free vaudeville and band concerts will be given nightly and all side shows will be offered at the same price, five cents.

This is the last week of the Gayety's season. The Bentz-Santley Burlesquers, featuring Ayasha Hara, the Grecian dancer, entertained a large audience to-day. Resident Manager James H. Browne and Treasurer Joseph Zimmerman have resigned their positions, and their permanent successors are announced.

The Lamb's Star Gambol will be held at the Nixon on Friday night, and the scale of prices will range from \$1 to \$5.

The complete roster of the Harry Davis Stock company, which will commence its season at the Grand the first part of next month, is as follows: Edward Mackey, leading man; Lillian Kemble, leading woman; Walter Edwards, Charles Abbe, Margaret Dills, Gerald Griffin, Katherine Du Barry, Frederic Sumner, Phyllis Sherwood, Joseph Green, and Francis Larned. Oscar Apfel will be the stage director.

Kennedywood and West View parks are now open for the season.

ALBERT S. L. HAWES.

BALTIMORE

Vaudeville, Burlesque and Pictures—Lamb's Gambol This Week.

BALTIMORE, May 24.—Vaudeville is presented at Ford's, including Billie Seaton, the Andrews-Abbott company, the Tiches and Harry Philbert and others. The Lamb's All Star Gambol next Thursday evening.

At the Maryland Lord Titcomb, Barry and Havers, Lester and Shanna, Ferrell Richens, Fred Dupree, Vic and Nettie Hyde and Harry Tighe, assisted by Helen Whitelide and company.

NEW YORK THEATRES.

HACKETT THEATRE. 42d St., West of 5th Ave. Telephone 4-2121. Mat. Wed. and Sat. 2:15. Last Week of Present New York Season.

Grace George

Adapted by FRANK WORTHING in

A WOMAN'S WAY

By THOMPSON BUCHANAN.

At the Gayety, the Behman Show and Frank D. Bryan's Congress of American Girls. They will be followed by the Jersey Lilies. The Octoroon Burlesque Company is seen at the Monumental.

Moving pictures are presented at the Holiday Street.

The vaudeville season will begin at the Academy of Music.

HAROLD HUTCHINSON.

ST. LOUIS

Mrs. Leslie Carter at Delmar Garden— Sylvia—Warm-Weather Notes.

St. Louis, May 24.—At the Delmar Garden last night Mrs. Leslie Carter, as the "visiting star" of the Garden company, was seen as the unhappy heroine of her old success, Du Barry. Mrs. Carter's portrayal is a familiar one, she has capable support and scenically the big production is put on in adequate fashion. An additional and pleasant feature at the Garden is Natiello's Band.

Following last week's commendable production of Salome Jane at the Suburban Garden, in which pretty Julie Herve scored a personal success, the attraction this week is a new play called Sylvia, presented for the first time. Much is expected of it.

At West End Heights Rice and Cady in The Rogers Brothers in Washington continue as a popular attraction.

The Garrick houses Lyman H. Howe's moving pictures, several outdoor attractions are drawing patrons to Forest Park Highlands, the Coliseum Garden has Ellery's Band, and the New Columbia offers strong vaudeville favorites.

TWO NEW KLAU AND ERLANGER PRODUCTIONS

For production early in the Autumn, Klau and Erlanger announce two new plays. The first, entitled Through a Window, and written by Gertrude Anderson, deals with incidents attendant upon the San Francisco earthquake. For this play Lillian Albertson, who created such a favorable impression in the original production of Paid in Full, will play the leading role. The second production is the dramatization of a current novel, "The Inner Shrine," of which Klau and Erlanger recently obtained the dramatic rights. The book was published by the Harpers with the name of the author withheld. Curiously enough, in addition to being written anonymously, it is to be dramatized anonymously also.

COMPANIES CLOSING.

College Stock, Chicago, Ill., May 8.
Pek's Bad Boy, Troy, N. Y., May 8.
Bush Temple Stock, Chicago, Ill., May 15.
Jessie Shirley, Spokane, Wash., May 15.
Shore Acres, Brooklyn, N. Y., May 15.
Thurston, New York City, May 15.
Vogels' Minstrels, Newark, O., May 15.
When We Were Friends, Racine, Wis., May 16.
German Stock, Milwaukee, May 18.
Fields' Minstrels, Dayton, O., May 19.
Cowboy Girl, Memphis, Tenn., May 22.
Henrietta Croshaw, Atlantic City, N. J., May 22.

Daniel Sully, Princeton, Ill., May 24.
Rose Melville, South Bend, Ind., May 29.
Robert Edson, New York City, May 15.
Three Twins, Atlantic City, N. J., May 26.
Paul Gilmore, Kansas City, Mo., May 22.
The Prima Donna (Fritz Scheff), at Ithaca, N. Y., May 15.

Two Orphans, Alpena, Mich., May 7.
Frankie Carpenter, Yarmouth, Canada, May 11.
Graustark, Central, Washington, D. C., May 15.
Graustark, Eastern, Willimantic, Conn., May 15.
Graustark, Western, Chicago, Ill., May 15.
Rommel Morrison, Buffalo, N. Y., May 15.
Olga Nethercole, New York City, May 22.
Burwood Stock, Omaha, Neb., May 29.
Grace George, New York City, May 29.
Belle Janis, New York City, May 29.
Robert Mantell, New York City, May 29.
Sporting Days, New York City, May 29.
Maude Adams, New York City, June 5.
Eleanor Robson, New York City, June 5.
Grace Van Studdford, Montreal, P. Q., June 12.

CURRENT AMUSEMENTS.

Week ending May 29.
ACADEMY OF MUSIC—Robert Mantell in Hamlet. King Lear, Merchant of Venice, Louis XI, Richard III, Othello, Romeo and Juliet, Macbeth—each 10 to 12 times.

ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—William Hodge in The Man from Home—42nd week—327 to 334 times.

BELASCO—Geddes—7th week—49 to 56 times.
BIJOU—A Gentleman from Mississippi—55th week—277 to 284 times.

BLANEY'S—Follies of the Day—3d week—19 to 27 times.

BROADWAY—The Midnight Sons—1st week—2 to 9 times.

CASINO—James T. Powers in Havana—16th week—129 to 137 times.

CIRCLE—Closed May 8.

COLONIAL—Vaudeville.

CRITERION—Elsie Janis in The Fair Co—2d-30 times, plus 5th week—33 to 40 times.

DALY'S—The Climax—3 times, plus 5th week—33 to 40 times.

EMPIRE—Maude Adams in What Every Woman Knows—2nd week—178 to 183 times.

GAIETY—J. E. Dodson in The House Next Door—7th week—49 to 56 times.

GARDEN—Closed April 10.

GARRICK—William Collier in The Man from Mexico—17 to 24 times.

GERMAN (Irving Place)—Closed April 24.

GRAND OPERA HOUSE—International Grand Opera Co. in repertoire.

GRAND STREET—Stock co. in Chinatown Charlie.

HACKETT—Grace George in A Woman's Way—14th week—105 to 112 times.

HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—7th week—50 to 57 times.

HYPPODROME—Sporting Days and Battle in the Skies—3rd week.

HUDSON—The Third Degree—17th week—131 to 138 times.

HURD AND SEAMON'S MUSIC HALL—Girls of the Moulin Rouge Burlesquers.

KERNY'S—Vaudeville.

KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—The Candy Shop—5th week—28 to 34 times.

LIBERTY—Robert Hilliard in A Fool There Was—10th week—71 to 78 times.

LONDON—Vaudeville.

LYCEUM—Eleanor Robson in The Dawn of a Tomorrow—17th week—138 to 145 times.

LYRIC—The Great John Ganton—4th week—25 to 32 times.

MAJESTIC—Cole and Johnson in The Red Moon—4th week—25 to 32 times.

MAXINE ELLIOTT—The Blue Mouse—1st times, plus 4th week—25 to 32 times.

METROPOLIS—Hitchcock's Italian Grand Opera co. in repertoire—2d week.

MINER'S BOWERY—Closed May 15.

MINER'S FIFTH AVENUE—Closed May 8.

MURRAY HILL—Bowers Burlesquers.

NEW AMSTERDAM—Closed May 8.

NEW YORK—Closed.

OLYMPIC—Maude Adams Burlesquers.

PLAZA MUSIC HALL—Vaudeville.

SAVOY—Closed May 22.

STUYVESANT—Frances Starr in The Rarest Star—19th week—144 to 151 times.

VICTORIA—Vaudeville.

WALLACK'S—The Game of Love—1st week—1 to 7 times.

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Extra Matinee Decoration Day, Monday.

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—IN—

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JOE WEBER

PRESENTS

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CASINO E'way and 36th St. Eps. at 8:15.

Wed. Mat. Best Seats, \$1.50.

Telephone 3945 39th.

James T. Powers

—IN—

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J. Hartley Manners' Dramatization of Arthur J. Eddy's Novel of Life in Chicago To-Day.

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MAJEST

SAN FRANCISCO.

Nat Goodwin's Comedy Phases—The Alcazar Play.

Nat Goodwin and Edna Goodrich in The Easterner opened at the Van Ness 19 to a satisfactory audience and as usual entertained by their masterly production of the humorous parts of the play. Miss Goodrich was much admired. Mr. Goodwin was called upon to make a speech and he said that he intended to remain on the stage as long as the stage would receive him and the people would patronize him. Mr. Goodwin's stay will be for two weeks and his play for next week is entitled The Genius. After him comes John Drew.

The Alcazar presented a refreshing comedy, The House of Comedy. Mr. Lyell was delightfully boyish as Tommy Allen, and Evelyn Vaughn as Elsie Maciane was excellent. The play was admirably presented. Dorothy Vernon of Haddon Hall will be seen 11. An elaborate production of The Christian will open at this house, with Miss Vaughn as Gloria Quayle and Mr. Lyell as Rev. John Storm. Becky Sharp has been added to the repertoire of Florence Roberts, whose engagement is scheduled to commence June 14. Arizona will follow The Christian. Edna Goodrich is again in the Alcazar cast, having finished her special engagement with the Valencia. It is said that Fred Belasco, together with David Belasco and Mr. Steinman, are to build a new theatre on the site of the old Alcazar. Fred Belasco is expected here in a few days and we shall know all about it then.

The Valencia has a very strong play this week in Sporting Life and has a real champion prize fighter in the cast. Fighting Nelson is the hero, who goes through a thrilling scene with Paul McAllister. The production has been well staged. There seems to be about two hundred people on the stage and things are exciting during the entire play. York State Folks will be given week 17.

The Valencia opens with Piff Paff Pout 10, with Fred Maco and Mac Boley bearing the burden of quite an entertaining musical comedy. Edwin T. Sherry consented to take part in this play just to get back into form after many months of separation from stage work. The chorus is excellent.

The Orpheum had the following bill: Russell Brothers, assisted by Flora Bonfanti. Our Servant Girl; Juggling Normans, Frederick Allen and company; Francis Olsons, Angela Dolores and company; Melotte Twins, Elvira and Bart and last week of the Dancer of the Kirmess, La Valera.

The American, I am sorry to say, had to close on account of poor business. Mr. Wilkerson, who engaged the co. in New York, having been promised backing by some San Francisco people, was arrested by Ella Smyth, the leading woman, who having alleged that he had embezzled some of her funds; but at the hearing it was shown that she had only \$50.00 coming as the rest of her salary and consequently the court awarded her \$50.00. Wilkerson was dismissed, there being no embezzlement, but a mere indebtedness. It is said that many of the co. are stranded, and a benefit is talked of for the purpose of raising money to send the co. back to New York. Neither Mr. Homan nor Mr. Cohen, the owners of the theatre, are responsible in any way for this unfortunate occurrence, they having only rented the house to these people on a percentage basis. Fitches Theatre continues to do very well and this week's bill, called The Advance Agent, seems to be pleasing.

Maud Evans is a headliner this week at the Empire. The Central Theatre had some trouble with the unions of the unfortunate up-to-date minstrels who employed only one stage carpenter instead of three. His excuse was satisfactory, having been able to show that the business did not justify the employment of three carpenters.

Grand get to about 200 invited guests at the St. Francis Hotel and pleased his audience greatly. Druid Martyr was successfully given at the Garrick Theatre and was presented by The Soldiers' Home, a curtain raised written by Joseph Moulle, a student at Saint Ignatius College.

The Columbia Park Boys gave a farewell entertainment at the Dreamland 18, prior to leaving for Australia, the last of the Astipodes. The boys are versed in every character of entertainment, be it either minstrelsy, drama, comedy, or musical instruments.

Matt Keefe is now playing at the National, he having been one of the unfortunate up-to-date minstrels who had played under Wilkerson's engagement at the American.

An event looked forward to with intense interest here is the engagement of Mrs. Fiske in Salvation Nell, at the Valencia, in June.

We are to have a grand opera season of six weeks at the Princess Theatre, commencing May 31. Manager Sam Leverich, who is waiting for the completion of the booking arrangements, will announce the names of the song birds next week. The Princess will remain open all summer, for as soon as the grand opera season finishes the co. now playing at the house will return and continue its season indefinitely.

MILWAUKEE.

The Farewell Appearance of Edgar Baume—Dora Thorne at the Alhambra—Vaudeville.

A happier selection for the farewell appearance of Edgar Baume, the popular leading man of the Friend Players, than The First Victim, could not have been made. The play opened Monday night to a crowded house, and it is safe to say that Mr. Baume will be called upon to make his farewell speech at every performance. He is seen at his best in this play, giving the part a sympathetic touch, showing the true artist. Peggy Harris, in the opposite part, played in a pleasing manner. Ralph Kellard's acting was very good. Comedy hits were made by George Henry Traver, Edward Hobbie, and Thomas Emory. Gertrude Dallas, in a semi-heavy part, was excellent. Ringel Sumner, Gwendolyn Fiers, and Anita Van Buren contributed good parts. William Reynolds, Robert Cummings, Burdette, and Edward Poland in small parts could hardly have been improved upon. Little Maxine Reynolds, in a child's part, was precocious and pleasing. Manager Arthur Friend has secured the services of William Courtney, the well-known leading man, who will open 25 in The Only Man.

The Van Dyke and Eaton Stock co. are still attracting large crowds at the Alhambra, and this week are giving a good production of Dora Thorne, in which all the leading people appear to advantage.

The beautiful bill at the Majestic, which opened 17, to being well received by large audiences, and is headed by Edna Proctor Otis and Arthur Hoops, their act making a great hit. The others on the bill, who all scored, are Jewell's Maunkins, Carson and Willard, Orbach and Howard Brothers, Kramer and Schick, Laura Buckley, and the Minstrel.

The Sherman Brown Stock co. presented My Wife week 17 in good style, and it served to introduce the leading man of the co., Robert Warwick, as well as some of the others who did not appear in Peter Pan. The Sign of the Cross.

The short engagement of grand opera at the Fabat week commencing 30 is attracting attention, and the next sale has been extraordinarily large. Joseph Shoshen is very popular in Milwaukee, and has surrounded himself with a co. of stars, a great many of whom are well known in this city.

This is the last week of Ellery's Band at the Hippodrome, and the popular amusement resort is being crowded nightly with those wishing to hear the excellent concert.

The bill at the Crystal, commencing 17, is composed of the Kame Koshi Japanese Acrobats, Joseph Kettler and co., Alberti and Forest, McFarland and Murray, Ada James, and the Crystalgraph.

SALT LAKE CITY.

The Mormons Not Interested in Fight Pictures—Theatrical Offerings.

At the Salt Lake Theatre the Burns-Johnson prize fight pictures were exhibited entire week, afternoon and evening, to light business. The Mormons are not interested in it, in fact, are opposed to fighting. Knights of Columbus Local Minstrel Show 17. John Drew 20-22.

The Oriental had a week of fair business with A. Mowman from Mary. Maurice Cass, Alfred Beaumont, Phoebe Lingard, Margaret Dunne, Marie de Becker, and Beauford Lovett were each good. The Mills of the Gods week of 16.

At the Bungalow Mary Hall and Ralph Stuart, supported by a good co., presented By Right of Sword entire week, business improving from fair to packed. Ralph Stuart increased the good impression previously made.

Grand Theatre dark. Stock co. opens 17 in Hearts of Blue Ridge.

Orpheum: Fergus and Edith Mason, the Three Leitchs, Four Punchers, Loney Haskell, Silson's trained animals, Elsie Faye, Joe Miller, Sam Weston, and the Vindictive.

The Music Festival held in the Mormon Tabernacle did not prove a financial success, although there were large audiences present. The Chicago Symphony Orchestra refused to play on the closing night unless they received their pay before beginning. As the local managers claimed the orchestra had broken their contract, they appealed to the audience, who unanimously elected to let the orchestra go and give the remainder of the proceeds to the good chance Professor Charles Kent, the popular baritone, and Edna Evans, one of the Klatsford prize winners, were hastily available, and this, together with numbers added by the choir of 600 voices, made a very satisfactory substitute for the Chicago musicians. The audience of several thousand people were enthusiastic.

C. E. JOHNSON.

INDIANAPOLIS.

Margaret of the Ellipse Produced by the Holden Company—Farewell Performances—Vaudeville.

Manager B. J. Bailey received word 17 from the Shuberts that Mabel Harrison, instead of Miss Ryan, who, by the way, is an Indianapolis girl, will be seen in the title-role in The Blue Jeans, which will be at the Majestic 20-22. The next sale has been good and indications point to a highly successful engagement. At the Grand 17-22 Sam Chip and Mary Marie delighted everybody in their musical show, in Old Adam, making the well deserved hit of the bill. Will Rogers' work with the same was interesting and pleased immensely. Bison City Quartette made good. Others were Mack and Marica, Hughes Musical Trio, Hubel and Hugs, Florence Wilson, and Roberts.

The Gayety offered the Bijou Comedy Trio, Caroline Fullman, Bob McLaughlin, and George Feltner. A stock co., headed by William Homan has been organized to present an old-time afterpiece of each performance in conjunction with the regular vaudeville bill and moving pictures, beginning 17. Newsboys who sell the Morning Star, filed the balcony 18 and enjoyed the hospitality of the management to the fullest extent.

Margaret of the Ellipse, written by Eleanor LeCruz Flaig, of this city, was produced for the first time on any stage at the Park 17-23 by the Holden stock co., of which the author is a member. A good sized audience witnessed the opening performance and was generous in applause. Marie Curtis gave a careful, well acted performance of the title-role. Ray Whitaker as Philip Brandford was artificial; his work does not ring true. Edna Flair was especially good as David Bruce, a young man mentally unbalanced, and Eleanor Flaig did well with the part of Nellie Moore, the housekeeper. Rollo Lloyd furnished the comedy as Fuzzy Campbell. The other parts were well cared for by Margaret Adams, Grace Scott, and James Harris. Little Minister 20-22.

Four farewell receptions were given by the members of the Forepaugh stock co. at the Majestic after the performance of Twelfth Night on Wednesday, Thursday, Saturday and Sunday nights.

Capacity audiences were in attendance and many flowers were passed over the footlights for the different members of the co., all of whom have become great favorites during the season. Manager Bailey made a happy little speech on each occasion. It is understood that a representative of the Shuberts is now seeking a location for a theatre here. Two plans are said to be under consideration. One is to negotiate with the Shuberts for the construction of a new theatre in a downtown location; the other concerns the theatre which will be constructed in the new Shrine Temple, to be erected at Michigan and New Jersey streets. While no direct proposition has been made for a lease on the shrine theatre, it is known that Mr. Shubert wrote to Architect Bohlen, who prepared the plans, asking for information concerning the size and arrangement of the auditorium and stage. A representative of the Shuberts who has been in the city in the last month is understood to have indicated that his concern would prefer to have a theatre built to order, and some preliminary negotiations have been made to this effect.

George Arvine, leading man of the Forepaugh stock co., left here 16 for Worcester, Mass., where he will play leads in a stock co. during a part of the summer. Lucille Spinnery, leading woman of the same co., who was on direct proposition here, left for New Jersey street, the latter part of last week, left the same day for a short stay in New York, and will then go to spend the summer with her parents in Massachusetts. Miss Spinnery's mother, who spent several months with her husband, returned a few weeks ago. Mattie Choate went to Philadelphia and New York and later will spend her vacation with Mr. and Mrs. George Arvine at their summer home near Fort Jefferson, L. I. Genevieve Reynolds, who was on direct proposition here, left for St. Louis for a while, and J. Francis Kirke, her husband, left for a visit with relatives in New Jersey, after which they will spend the summer in the Adirondack Park. Morris Foster went to Chicago, Arthur Walker to Cincinnati, and Morris Foster to Pittsburgh. Harry Preston Coffin, with his wife, will spend the summer at their home at Deposit, N. Y.

Margery Taylor, who was with the George Arvine co., playing in The Devil, returned home 16 to spend the summer with her parents, Dr. and Mrs. J. F. Taylor, at the Chalfant.

North Tarkington and Harry Leon Wilson, authors of The Man from Home, are hard at work at Mr. Tarkington's home on North Penna Street preparing four plays that are to be produced next season. Mr. Wilson arrived here a few days ago and joined Mr. Tarkington in the work, which must be completed within the next few weeks. Foreign Exchange is the title of one of the plays now being written. One is for Mabel Tallaferris, one for Madge Carr Cook, and one for Otis Skinner. FRANK KIRKWOOD.

SPOKANE.

Lillian Russell Plays to Capacity—Cherish Simpson Vaudeville—Coming Attractions.

Lillian Russell played to capacity at the Spokane Theatre in Wildfire 9 and 10, when the S. R. O. sign was out both nights. Michie Elman, violinist, cancelled 12. Fred J. Nica, featured in the same part in The Gingerbread Man, with a good company, including May Houston and Rose Mary, played in his business of four performances, 23 to 26. Black 18. Governor Johnson cancelled 21. The Merry Widow 24-26. Otis Skinner 28-30. Madame Mamouza 31-June 1. Burns-Johnson fight pictures 3-4. The Servant in the House 7-12. The House of the Living Dead 13-16. John Drew in Jack Straw July 5-6. Ethel Barrymore 9-10. Mrs. Fiske 19-20. Marie Dora, closing the season, 26-27.

The Auditorium has been taken over by the Auditorium Theatre Co., incorporated for \$50,000 by John C. Bostell, and Dan L. Weaver and Sidney Rosenhaupt, of Spokane. This means that if the Shuberts show in Spokane they will appear in their own house, as they cannot get dates at the Spokane or the Auditorium. Mr. C. Bostell announced that he has been offered the rights in The Fighting Hope for October, David Warfield in The Music Master for February, and Frances Starr in The Eastward Way for April.

Cherish Simpson, formerly star of The Red Feather co., was featured at the Orpheum Theatre the week of 8. Others were De Hollis and Valera, Milla Letina, Frank Whitman, Albert E. Pollard and co., Boneter's Novelty Dancing Four, Ellis-Nelson co., and the pictures.

Bounded an educated horse, was given the first place on the card at the Pantages Theatre. Others were Borden, Zeno and the Hayden Brothers, the Richard Brothers, Robert H. Bertram and co., Leroy, W. D. Gilson, and the pictures. Big business.

Theta Delta Chi fraternity men of Spokane entertained for Norman Mackett at Spokane Theatre during his engagement here. The Norris and Howe Circus canceled its dates, 14 and 15. S. S. Rowe, owner, said: "We will play at Oquirrh d'Alene, Idaho; Harrington, Odessa, Quincy and Wenatchee, Wash., on the way to Seattle. Then we shall go north into British Columbia. It is possible we will return to Spokane in a month." The circus, of course, is the author of The World of the Town, is playing Montana towns with a co. composed of local talent. They will close in June, to pass the summer in Wisconsin, and will open the season of 1909-10 with A Trip to Hapland. Wagner Club of Spokane, at the Grand Ballroom Hall, announces these attractions for the coming season: Madame Emma Ramo, dramatic soprano, to open the season in October; Emilio de Gopora, baritone; Fritz Kreider, violinist; George Mamit, tenor; Madame Teresa Gerson, pianiste, and Madame Schumann-Heink, contralto. Home Talent Club recitals will be given in December and April.

W. S. McCREA.

OMAHA.

Mrs. Fiske's Delightful Art—Holbrook Blinn and Excellent Support—Ethel Barrymore—Gossip.

Mrs. Fiske and the Manhattan co. in Salvation Nell was the notable and highly satisfactory offering at the Burwood 17-19, opening to a large, cultured and enthusiastic audience. The local stage has never seen such true stage setting as there is in this play, and each individual character is in capable hands. The wonderful art of Mrs. Fiske, seconded by the finished work of Holbrook Blinn, was a treat long to be remembered. To mention each member of the co. deserving of praise would include the whole cast. Coming are the Burwood stock co. for week of 23 in The Man on the Box, giving place for one week, 25, to Mr. and Mrs. Boreas Thompson; and Mary Manning June 2-5.

At the Boyd Ethel Barrymore in Lady Frederick played to two magnificent audiences 11, 12. The piece was well received and Miss Barrymore appeared as enthusiastic welcome. Bruce McKay was excellent. The Woodward stock co. opened a summer engagement in The Rose of the Rancho 9, playing to capacity. Eva Lanz as Juanita renewed her former popularity. Both the leading members of the co. being recipients of a hearty welcome on their return to the local stage after a long absence. The College Widow for week 23. Manager D. E. Brown, of the Burwood Theatre is to be run as a Shubert house from now on was greeted with much favor by local theatregoers. The Burwood will be a valuable adjunct to the list of houses.

JOHN R. BINGWALT.

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The Players,

With JULIA MARLOWE

16 Gramercy Park.

HENRY MILLER

Offices: Cambridge Building, Fifth Ave. (3rd St.), New York City.

DORIS MITCHELL

LEADING WOMAN

Address care DRAMATIC MIRROR.

JANET PRIEST

Featured in "SCHOOL DAYS."

"Nouns," that's short for anonymous"

GUS EDWARDS, 1512 Broadway.

FLORENCE ROBERTS

Address care MIRROR.

Elizabeth Valentine

Address His Majesty's Theatre, London, England.

SAIDEE WILLIAMS

Permanent address, 355 West 45th Street, New York.

SEATTLE.

Nischa Elman—The Ben Greet Players—Scims Herman—Exposition Notes.

At the Moore Nischa Elman delighted a cultured audience 9. Local 10, Dec. 11. The Ben Greet Players, assisted by the Russian Symphony Orchestra, presented A Midsummer Night's Dream 12, 13 and 14. Before audiences averaging fair business. As You Like It, matinee, 15. The Tempest 14, 15. Otis Skinner in The Home of the Family 17-22, matinee 23 and 24. Scims Herman and co. at the Seattle appeared in For Her Children's Sake 2-10, which drew audiences

ranging from small to large. Miss Herman in the leading role delighted the part with skill and ability. In the cast were Janet London, Dorothy Stanton, Nellie T. Holden, Irving J. Lancaster and other talent. Edyth Rayner was thoroughly at home in the juvenile role and scored. Same co. in Human Hearts 16-22.

Every effort is being made by the management of the A. Y. P. Exposition to insure as posthumous of the date set for opening, June 1. Work on the new theatre under construction—namely, the Alhambra and the Majestic—is progressing favorably. Other theatres of lesser note are being constructed or placed in readiness for the business that will occur by reason of the large number of people who will visit the city during the Fair.

BENJAMIN F. MESSEY.

PORTLAND, ORE.

Local Elks Help a Little Gusher—Excellent Stock Production—Vanderbilt.

A benefit was given by the local Elks of the Elks Club at the Elks Club on the 25th inst. for the benefit of the Elks Club. The Elks Club is a very popular organization in this city, and the benefit was a very successful one. The Elks Club is a very popular organization in this city, and the benefit was a very successful one. The Elks Club is a very popular organization in this city, and the benefit was a very successful one.

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KANSAS CITY.

Harry Barford in Comedy—Lyman H. Howe's Pictures—An Interesting Report.

The week of 18-22 found only the Grand, Shubert, Auditorium and Gillis theatres open, the others having closed for the season. Harry Barford, in an amusing comedy entitled "Who's Your Friend?" drew big audiences to the Grand 18-22. Mr. Barford was one of the most popular comedians of the Woodward Stock, and his many admirers never fail in giving him a rousing reception upon his annual visits. Low Docketster will close the season at this house 23-25.

The Lester Longman co. put on David Garrick at the Auditorium 18-22 playing to well filled houses throughout the week. In the title-role, Mr. Longman appeared to fine advantage. He received an ovation after the famous drunken scene. Elmer Franklin, Harry Miller, Lester Longman, Harold Sherman, Carl V. Dainton, Mark Fenton, Charles Dingle, and Clarence Oliver all performed excellently in other parts. The production was sumptuously staged and costumed. Dr. Bill 23-25.

Old Archibald was the Gillis attraction 18-22, opening to two large Sunday audiences. Fred Raymond, the author, plays the leading role and is supported by a well balanced cast. J. C. Lewis in St. Patrick 23-25.

Lyman H. Howe's travel pictures opened an engagement at the Shubert 18, which is to last five weeks. For the opening week a bill of varied pictures was presented, the feature of which was a Typhoon Alps panorama as seen from a runaway train. The effect was startling and was enthusiastically received.

Secretary Louis Shouse, of Convention Hall, made his annual report to the directors at the annual meeting recently, showing profits for the fiscal year of 1908-9. The hall, which is built by public subscription, is not only self-supporting, but under the capable management of Mr. Shouse has shown a creditable profit each year. The report shows that the hall was in use 91 days and 148 nights of the year; on many of these occasions, however, no rental was charged.

William Warren and A. F. Keel, business manager and treasurer, respectively, of the Auditorium Theatre, will make their annual pilgrimage soon to northern Wisconsin, where they will spend the summer camping and fishing. D. KREY CAMPBELL.

BUFFALO.

Salome Jane at the Star—The Holy City Revived—Vaudeville.

The Bonstelle Stock co. at the Star week 17 offered Salome Jane. Miss Bonstelle as Salome and Robert Dempster as the Man shared the honors. Mr. Mason as Yuba Bill deserves special mention.

The Holy City was given at the Lyric 17-19, with Helen Chapman playing the lead under the direction of Howard H. Herr to S. O. business. Albert Elnk, Jay Madden, Florin Hoyt, and Loreta Conley acquitted themselves creditably.

May Blomson was the annual production of the St. Louis Dramatic Circle, which attraction packed the week 17.

Gertrude Shipman and Associate Players will open 24 at the Lyric for an indefinite stock engagement. The opening attraction is Dorothy Vernon of Haddon Hall.

Shen's week 17 had Andrew Mack, Smith and Campbell, Charles Leonard Fletcher, the Murray Sisters, Wilfred Clark and co., Edward Barrett and Isabel Butler, Howard's musical comedies and comedy songs, Olivetti's Troubadours, and cinematograph.

Harry Montague's Stock co. opened at the Lafayette 17. Mlle. De Leon, the Girl in Blue, was an added attraction.

Charles Robinson and The Night Owls were well received at the Garden week 17. P. T. O'CONNOR.

JERSEY CITY.

The Circus Breaks All Previous Records—Moving Pictures.

Ringling Brothers' Circus turned people away at both performances 20. It is a massive aggregation, and the performance is of the very best.

Business at the Academy of Music, Keith-Proctor's, and the Bon Ton is as big as ever, with moving pictures.

A number of small places where moving pictures hold sway are commencing to peter out.

Harry Blomson is to be general press agent of Palisade Park, which opens for the season 20.

The John Theatre (Union Hill) offers a fine programme 17-23 with Jennie Houghton, Madame Hermann, John and Mae Burke, Oakley and McBride, Fred Dupres, the Panther Trio, and Emmet Devoy and co. The business is big.

Harvard and Cornell have signed for twenty weeks at the Sullivan and Connelley circuit.

Joseph S. Brown who was taken ill while with a road co., died here 17 at St. Francis Hospital. His wife claimed the body, and it was buried 18. WALTER C. SMITH.

NEWARK.

Highgate Will Present—The Light Opera Season—Moving Pictures and Vaudeville.

Highgate was beautifully staged at the Newark Theatre 17-19 by the Aborn Grand Opera co. and the Newark Theatre. The Newark Theatre is a very popular organization in this city, and the benefit was a very successful one. The Newark Theatre is a very popular organization in this city, and the benefit was a very successful one.

Two more weeks remain of the Aborn Grand Opera co.'s season at the Newark Theatre, after which it will be transferred into the Aborn Grand Opera co. and the Newark Theatre.

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PROVIDENCE.

David Warfield Welcomed—The Aborn Company—Robert Palmer's Life Contract—Rain.

David Warfield returned after an absence of two years to the Providence Opera House on the 17th inst. He was given an enthusiastic reception. Mr. Warfield has played many successful engagements in the past, and his return to Providence was a great event. He was accompanied by his wife and children.

The Aborn Company, which was playing at the Providence Opera House, was given a very successful performance. The company consists of several talented actors and actresses, and their performance was well received by the audience.

Robert Palmer's Life Contract, which was a very successful performance, was given at the Providence Opera House. The contract was a very interesting one, and it was well received by the audience.

Rain, which was a very successful performance, was given at the Providence Opera House. The rain was a very interesting one, and it was well received by the audience.

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LOUISVILLE.

Moving Pictures at the Mary Anderson—The Progress of the Gypsy—Gossip.

The Blue House closed the season at the Mary Anderson 18. Moving pictures will be the attraction at this house hereafter. Moving pictures continue popular in Louisville, business being good at all of the houses.

At the Avenue week of 18 new pictures and illustrated songs, with the following well-known people in the Louisville portion of the entertainment: served to draw large audiences: Madame Alva, and co., Boston Rockwell and co., Bob Deacon, Trio, and co., and co.

Business was good at Hopkins' week of 18. Included in the vaudeville bill were Lawrence, Russell and Edwards, Doc Holland, Van Haven, Harry Brown, and Albert.

Free concerts at Fountain Ferry by George's Imperial Band, and Caroline Khrman, soloist, drew good crowds during the week of 18. The bill presented in the Pavilion was a very good one and embraced the following: Maude King and her singing and dancing girls; Casson and Furman, Grace Armand, Barry and Barry, and new motion pictures on the Kinetograph.

As the new Gypsy Theatre nears completion, its troubles increase. The latest decision of court reverses former ruling and pending result of an appeal may delay opening.

William McElfrick, the theatrical architect, formerly of Louisville, now of New York, was one of the visitors of the week.

Frank Hunt, at one time assistant treasurer at the Avenue, is filling a summer engagement as clerk at the hotel at Dawson Springs.

Mr. and Mrs. Cato Young Rice returned 18 from a tour around the world. The popularity of Mrs. Rice's "The Coburn Patch" seems undiminished.

Dr. Rice is visiting. A feature event during the May Musical Festival was the presentation by the Governor of the State, on behalf of his home people, of a loving cup to Ricardo Martin, the tenor. A reception followed and then an old-fashioned Kentucky dinner, the menu embracing jowl and greens, buttermilk, corn bread and the far famed, seductive mint julep.

Colonel John E. Macgarry will soon start on his annual pilgrimage to New York, where he will arrange for his booking for next season.

CHARLES D. CLARKE.

LOS ANGELES.

The Blue House—Mabel Harrison Scores—Manager Promoter's Vision—The Picture Show.

The three days' engagement of The Blue House was the important dramatic event of the week of 17. Capacity houses greeted this attraction at the four performances and the first of the Shubert attractions.

Over here since the recent outbreak departed with thousands of Columbus money. Miss Ryan was to have played the title part here, but departed for New York. Joe Howard has forsaken vaudeville and will play the part of Fall Scarsdale with this co. He made his debut in the legitimate here 18 with great success, interpreting one of his own plays in the second act. Miss Harrison was bewitchingly exquisite and had the house at her feet with a smile or a look. Albert Grau was conversing at Llewellyn, playing with a delicate humor, generally appreciated.

Manager James V. Howell, of the Coliseum, says that other Shubert attractions will be played at a later date.

Keith's has another Promer record breaker. The vision this week is let's go into a picture show. The Keith Quintette is as entertaining as ever and sing in splendid harmony. Mr. Promer's vision, his own idea, by the way, is to be used in Keith's Theatre in Cleveland, in Syracuse, and Mr. Watkins is coming on to look it over with a view to using it in the Keith New York house.

THE VADEVILLE MIRROR

STAIR DENIES PUBLISHED RUMORS

OFFICIAL OF THE STAIR-HAVLIN CIRCUIT GIVES OUT STATEMENT REGARDING LEASING OF THEATRES.

Declares That There Is No Truth in the Rumors That His Firm Has Made Any Arrangements with William Morris, Inc., or with the Shuberts—Says They Have Only Leased a Few Houses, as They Have Done Heretofore—No Change of Policy.

K. D. Stair, of the theatrical firm of Stair and Havlin, denies that his firm has made any arrangements with William Morris, Inc., as has been hinted at from time to time in the daily and other newspapers. On Friday a story was printed in one of the journals in this city to the effect that it was rumored that the firm of Stair and Havlin would in all likelihood ally itself with William Morris, Inc., and that there was a possibility that a large portion of the theatre circuit would be turned over to the latter and vaudeville would be the policy adopted in the future. Mr. Stair was seen in his office in the Long Acre Building on Saturday morning and in reply to the question of this rumor representative of the truth of the statements and rumors said: "I don't see how these rumors started. Whenever we lease a house to any one, immediately stories are printed far and wide predicting the fall and disintegration of our firm. I would like to have the Morris men deny emphatically that there is any truth in these rumors. We have from time to time during the past two years leased a number of our theatres to individuals who have utilized them for purposes other than presenting melodrama. No idea pictures have been or will be being presented in many, while vaudeville has become the policy in others. We have leased the Majestic Theatre in Toronto to William Morris, and possibly let that firm have Burt's in Toledo. I wish to deny absolutely the truth of the rumors of any agreement between ourselves and the Shuberts. There is no more truth in these statements than in those regarding William Morris."

William Morris, Inc., is forging ahead at a remarkable rate and has been doing so ever since he began his war upon the U. S. G. and other vaudeville circuits, but that such a firm as Stair and Havlin would turn most of their theatres over to Morris is silly on the face of it. Stair and Havlin control the most valuable popular circuit in the country. It is believed that they have an agreement with Klaw and Erlanger which has something like twelve years yet to run and which keeps either firm from encroaching upon the preserves of the other in the way of booking. The fact that Stair and Havlin are so successful in their business is a fact which is not to be overlooked. It is also to be noted that Stair and Havlin would not change the policy which has served to build up their business.

MORRIS SAILS FOR EUROPE.

William Morris sailed for Europe last Wednesday, May 19, on the S. S. "Lusitania," to be gone for two months. He was accompanied by his wife, his son and H. B. Sprinckle, his secretary. The independent circuit manager will visit London, Berlin, Paris, Vienna and Rome in search of new acts and performers. He will also probably spend a week in Scotland, as the guest of Harry Lauder.

Mr. Morris also stated before he sailed that it was his intention to endeavor to come under standing with Mr. Gibbons, director of the Gibbons Tour in England, whereby he (Morris) could operate directly on the other side in connection with his own circuit in America. Mr. Morris also said that he has a man following Roosevelt in East Africa with a motion picture machine, and that he would exhibit these pictures in London and over here. One object of the trip is to try and have Lauder's tour over here next season extended, and Mr. Morris said this would be done if it is possible.

TANGUAY TO APPEAR ABROAD.

Eva Tanguay has at last consented to play abroad. She will open at the Coliseum, London, on August 2, appearing there for four weeks, at what is claimed to be the highest salary ever paid an American vaudeville artist in Europe. Miss Tanguay will be under the personal management of E. F. Albee, and will not be managed by any other agent or manager. Prior to her London engagement, the "caramel" comedienne will play two weeks on the Williams circuit, will be the feature attraction on the opening week of the new Brighton Beach Music Hall, and will play a farewell week's engagement at the K. and P. Fifth Avenue house.

NEW VADEVILLE ORGANIZATION.

A new organization of vaudeville artists has been formed, with the title of "The Vaudeville Artists' Benevolent and Protective Order of America." As its name implies, its object is philanthropic. In a circular sent out by the order, the following are given as its objects: "For the protection of the vaudeville artist. To secure fair salaries. To adjust differences between artists and managers. To secure equitable contracts. To secure engagements. To pay sick and death benefits to members or their heirs." The order is open to all white performers, men and women. William H. Stanley is the business manager, with his office at 250 West Forty-second street.

JOSEPH E. HOWARD A BANKRUPT.

Joseph E. Howard filed a petition in bankruptcy in this city on Tuesday, May 18, with liabilities of \$12,780 and nominal assets of \$1700. The debts are said to have been contracted between 1906 and 1908, and the assets are made up of royalties claimed to be due from Frank Gardner, of Clinton, Iowa. Mr. Howard is the co-author of numerous musical plays and sketches, including "The Honeycomb Trail," "The Girl Question," "A Summer Cinderella," "The Umpire," and "The Flower of the Rancho." This season he has played vaudeville with his wife, Mabel Harrison, and lately with Anna Laughlin in My Big Sister's Dress.

THOMAS JEFFERSON IN VADEVILLE.

It is announced that Keith and Proctor have secured Thomas Jefferson, son of the late Joseph Jefferson, for a tour in vaudeville, presenting one of the comedies from Rip Van Winkle. It is said that the legitimate star is to receive \$2500 a week. He will present the scene in the mountains, where Rip discovers the dwarfs from the cave of Hendrik Hudson's ship. The opening date and house has not as yet been announced.

NEW HOUSE AT CINCINNATI.

A new vaudeville theatre, which from plans already announced will be the largest vaudeville house in America, will be erected in Cincinnati, Ohio, this summer by Henry M. Ziegler and M. C. Anderson, owners of the Columbia Theatre in this city. The building will occupy a lot fronting on Walnut Street from Hattie's Alley to the site of the Columbia. It is said that the property cost in the neighborhood of \$500,000.

IRENE FRANKLIN GOING ABROAD.

Irene Franklin and Burt Green will sail for London on June 10, opening at the Palace on July 5 for two weeks, with possibly more to follow. They will return to America in the Fall to begin a tour booked solid for all of next season. They will play three weeks more before sailing.

LAUDER'S BROTHER IN TOWN.

Alfred Lauder, brother of the famed Harry Lauder, and a Scotch comedian, arrived in New York on the S. S. "Mauretania," on Friday, May 14. He is not booked at present, it is said, but will undoubtedly secure time soon.

NOTE AND COMMENT.

Mayor J. N. Adam, of Buffalo, was in town on Saturday last and gave out a statement regarding the recently enacted Vom bill. He said that he thought the bill had been badly drawn and that Buffalo should never have been included in it. The bill calls for a commissioner of licenses, a deputy commissioner and inspectors. The entire income of the city of Buffalo from employment agencies was less than five hundred dollars a year and the expense of such a force of officials as the bill demanded would be far in excess of the income. It seems ridiculous that the framers of the measure should not have known how the cities of the first class would be affected by such a law. It cannot be possible that they did not know that the city of Buffalo could not pay for such service as the law demanded. Why, then, was the measure drawn up so as to include all "cities of the first class"? Why was not the bill drawn so as to affect New York and no other city, the same as hundreds of other local bills are drawn?

Since the edict went forth a week ago that all agents dealing with the United Booking Offices must place their offerings in the hands of Paul Nash or Samuel K. Hodgson, it is said among the agents that bookings have almost come to a standstill. When seen by a representative of THE MIRROR on Saturday, E. F. Albee, general manager of the U. B. O., said: "Everything is running as smoothly as ever and the new arrangement is working out to the best advantage of all concerned." Nevertheless, among the agents a feeling of intense dissatisfaction seems apparent. One of the leading agents said to a MIRROR man: "I do not care to be quoted, but it is my opinion that when Fall comes and the theatres all require acts the agents and managers will find it impossible to do business under this method. It is impossible to book through one or two men, and no agent is sure of a square deal." Another agent said: "I am informed that only three or four agents, and these control so many acts that they could not be ignored, did any booking with the United Booking Offices last week. This arrangement cannot last—something has got to happen." It undoubtedly is difficult for the agents to secure desirable bookings when they cannot deal with the house managers, but this method has held in the legitimate field for years and although it has worked to the detriment of a large percentage of the smaller managers, on the other hand it has simplified matters in many ways. If the booking system is adequate for the handling of a large number of acts, it should be easier to book over a circuit by doing business with one man than with a dozen or more individuals. Then, again, why should the agent have privileges not granted the performer? To be sure the agent represents more than one act, but the performer has his rights which should be respected. The agent is merely enjoying the respect which his office has generally been known to accord the performer who is struggling to put on a new act.

In the Critical Review column of this issue of THE MIRROR mention is made of a recitative number that when rendered at one of the houses in town last week by a well-known and deservedly successful comedian was hissed by the audience. The selection has to do with the value to mankind, the "Broadway" kind, of The Dollar Bill, and the author of the recitation apparently takes the Tenderloin viewpoint that the Dollar Bill is the one and only desirable thing in life. The audience in question clearly disagreed with the author. It is the mission of a comedian to amuse. He is paid for that—and that is his aim and ambition. But it is to be regretted that many comedians take material and themes which have a strong and constant tendency to lower the real standards of true Americanism. We are a nation of business folk, to be sure; but at heart we aspire to greater things, and every real American at heart places his nation and his flag above the sordid and the commercial instinct. When vaudeville fails to recognize this fact it fails to strike one of the keystones of successful showmanship.

NEWS FROM OVER THE SEA.

Doings of European and American Vaudeville Artists, Managers and Performers Abroad.

Percy G. Williams arrived in London last week, and is busily engaged in looking up new acts and players to appear over his New York circuit of houses next season.

Sam Bernard is in England on a pleasure tour, and, according to all reports, is having a most enjoyable vacation.

Vesta Victoria is considering an offer to enter the musical comedy field, but has as yet made no definite plans in this direction.

Fred Karno has purchased the sole rights to the Hippodrome, London, having dissolved partnership with A. H. Edwards.

Clarice Vance is continuing to make a big hit at the Palace, London, where she is adding nightly to her popularity in the British metropolis.

Fred Karno is presenting a roller skating act at the Holborn Empire, London, which is called Skating.

The act is said to be making a big hit.

Joe Hart's Rain Dears are securing the close of their Paris engagement and will play Brighton, England, prior to their return home in June.

The Zandags are scheduled to open on the Moss-Stall tour at Glasgow this week.

Stella Mayhew has made such a phenomenal hit at the London Coliseum that she has been held over for several extra weeks.

Daly's Country Choir opened at the Hippodrome, Birmingham, England, recently, and are a reported success with the Britons.

The Naked Truth, with Dick Temple in the part originated by Harry Davenport, has scored a big hit at the Coliseum, London.

Gardner and Stoddard are playing the Holloway Empire with marked success.

Martineti and Sylvester are reported to have scored upon their opening at the Empire, London.

Hal Godfrey is playing the London halls with marked success.

H. B. Marinelli spent a few days in London a fortnight ago, looking after his interests there.

Friend and Davenport are continuing to "make good" on the other side, their act being most favorably received in the English provinces.

Maude Hall and Carleton Macy sailed for home on Sunday, May 23, it is reported.

ELINORE SISTERS SEPARATE.

The Elinore Sisters, Kate and May, who have been giving their comedy act, "It Was a Good Show—But!" for a considerable time and with marked success, will not be seen together after this week. Kate will hereafter play with her husband, Sam Williams, May's plans not being announced.

NEW VADEVILLE ACTS.

PRODUCTIONS SEEN IN THE GREATER CITY FOR THE FIRST TIME FEWER THAN USUAL.

James K. Hackett and E. M. Holland Appear at the Plaza Music Hall in The Bishop's Candlesticks—A Singer with a Remarkable Fresh Voice—Brooklyn's Quota of Offerings.

The Bishop's Candlesticks.

Making his debut in vaudeville, James K. Hackett appeared with his late star, E. M. Holland, at the Plaza Music Hall last week and scored one of the biggest personal hits of his career. Mr. Hackett has chosen a playlet from the pen of Herman McGonchall, taken from Victor Hugo's Les Miserables, and entitled The Bishop's Candlesticks. The sketch takes that portion of the French author's novel wherein Jean Valjean, after suffering for years in the galleys as a prisoner, has made his way in the night to the home of the bishop, M. Myriel, and takes with the story and the escaped convict is made to appear as a brutal criminal with murder in his heart. The scene is laid in the living room of the bishop's house. Persons, the sister of the churchman, is discovered with Marie, their maid servant. The sister upbraids the clumsy peasant girl for her stupidity, and inquires about sundry mishaps in the home, finally discovering the loss of two silver salt cellars. She will tell the girl that she might alleviate the sufferings of a family of his parishioners. The sister becomes furious, and when the bishop returns from a slightly visit to one of his flock he is greeted with but scant courtesy or attention by his sister. She brings him a dish of soup and while he eats his humble repast the discussion is carried on until he is told that he will probably sell his silver candlesticks next. He demurs at this and goes to the mantel shelf to fetch down a picture of his mother. The sister retires for the night, and as the bishop seats himself before the table to read his office Jean Valjean enters, hungry, forlorn, and shivering. He kneels before the bishop, and in a pathetic voice tells him of his sufferings. The bishop, who is a kind and generous man, tells him that he should make a sign that would betray him. The sister is called, food is placed upon the table and the starved man eats ravenously. Gradually his life is unfolded by such a series of questions from the priest. He is hidden to rest himself upon a couch, and upon being left alone the temptation to make off with the candlesticks is too great and he rushes off with them. The sister is shocked by this, and the bishop, who is a kind and generous man, tells him that he should make a sign that would betray him. The sister is called, food is placed upon the table and the starved man eats ravenously. Gradually his life is unfolded by such a series of questions from the priest. He is hidden to rest himself upon a couch, and upon being left alone the temptation to make off with the candlesticks is too great and he rushes off with them. The sister is shocked by this, and the bishop, who is a kind and generous man, tells him that he should make a sign that would betray him. The sister is called, food is placed upon the table and the starved man eats ravenously. 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VAUDEVILLE JOTTINGS.

Mrs. William E. Anna, wife of the man who was shot by Captain Peter G. Haina, who was recently sent to prison for his act, has been signed to appear in the United States, giving a playette act. Her opening date has not yet been announced.

When the steamer "Furness," of the Anchor Line, arrived in port last Monday, May 17, from Glasgow, she brought with her a cargo of wild beasts that will be seen at Bostock's Animal Show at Coney Island this summer. Among the beasts were a huge Bengal tiger, two monkeys and a baboon.

The Steward's Club of New York gave a theatre party at the Plaza Music Hall last Thursday night, May 26.

Frank Nelson, who has been presenting Sewell Collins' one-act character study, "Thirty Dollars," in the theatre of the Orpheum circuit, and has received extraordinary praise from all dramatic critics in the West, is returning to New York, and will be seen in the Eastern vaudeville theatre again before he closes his season.

An airplane is being constructed at Tamaqua, Pa., to be ready for business by May 27. Vaudeville and motion pictures will be presented.

After a long season with May Robinson in The Rejuvenation of Aunt Mary, which closes in Boston, May 28, Walter Foster will be seen in vaudeville in a brand new playette, under the management of Hal Davis, opening in July.

Tom Kelly, formerly of the Cohen and Harris Music Publishing Company, is now associated with Maurice Shapiro.

The Bijou Circuit, which covered its connections with the United Booking Offices week before last, now has the following houses on its list: Bijou Theatre, Bayonne, N. J.; Bijou Theatre, Orange; Bijou Theatre, New Brunswick; Bijou Theatre, Perth Amboy, and the Grand Opera House, Wilmington, Del.

May Scott, a performer with the Solo-Photo Shows, was severely injured by a fall from a flying ladder while playing San Francisco on May 8. She lost her head and dropped fifty feet to the arena, where she was picked up and carried to her dressing room. She suffered a broken rib, a sprained wrist and many lacerations, and is believed to be in a critical condition. She is now in the Central Emergency Hospital in "Prison."

Hal Godfrey is making a decided hit in England presenting the comedy playlet, A Very Bad Boy.

Owing to the phenomenal hit the Great Lester has scored in the houses in town, particularly at the Fifth Avenue, the past weeks the ventriloquist has cancelled his act of town time in order to play the other houses in the metropolis.

William Jack, Daly's Country Choir, composed of Florence Trevelian, Ruth Lattimore, William A. Kapteina, and Godfrey R. Brock, arrived in Liverpool, England, May 3, and opened at the Hippodrome, Birmingham, May 5. The press reports received are glowing in their praise of the act. The Choir has just finished a very successful Western tour over the U. S. and G. Circuit, and expects to remain abroad until September.

Billy Wells, late of the Blue Ribbon Girls, is presenting a monologue over the Bijou Circuit.

Reports from Cleveland, where Gus Edwards opened on Monday, May 10, are reported to be so big that the sales in that city of "My Old Lady," "School-masters," and "My Cousin Gus" have been terrific since Mr. Edwards came.

W. G. Fields, the comedian-juggler, who has made such a hit on his recent tour over the United States, called for Europe last Wednesday, May 13. He will open at the Palace, London, England, on May 24, for a run.

The Arlington Four are scoring one of the biggest

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hits in their career with Gus Edwards' catchy waltz song, "Everybody Loves Me But the One I Love."

Alex. Carr, it is announced, will open at the Palace, London, on Aug. 12. William Morris did the booking.

Rice and Provost will again be a feature act at Hammerstein's Victoria Road Garden this summer.

Cook's Opera House, Rochester, will close for the summer on June 5, reopening in the Autumn.

Rena Francis, who has been dancing in the leading European halls on the Continent during the past season, returned to New York on Saturday, May 13, on the Steamer "Cleveland," accompanied by her mother and two Arab boys, who assist her in her act.

It is announced that Walter de Pree has engaged Eva Tanguay for a trip over the Moss-Sinclair tour in England next season.

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Where no date is given, it will be understood that the current week is meant.

[illegible][illegible]

She announced her retirement from the stage after last week's appearance in town.

THE MOTION PICTURE FIELD

REVIEWS OF NEW FILMS.

SELIG, BIOGRAPH AND VITAGRAPH LEAD THE WEEK'S PRODUCTION.

The Selig African Picture a Wonderful Piece of Work—Biograph's "Resurrection" a Masterpiece—Vitagraph's Biblical Subjects Really "High Art" Productions—Lubin's Long Step Upward—Other Releases of Increased Merit.

It is difficult to compare the leading film subjects of last week as to their relative merits. Undoubtedly the most talked of film is the wonderful Selig production, "Hunting Big Game in Africa," but the picture showing the most effective acting is the Biograph's "Resurrection" adopted from Tolstoy. From still another point of view, the Vitagraph's two Biblical subjects rank extremely high. Lubin's "Smuggler's Daughter," Pathe's "Cartouche," Essanay's "Indian Trail" and Kalem's "Girl Spy" also come in for praise.

The Beggar's Coin (Pathe, May 17).—The plot of this admirable film story was either taken from the same source as the Biograph's "Golden Louis," or there is a case of remarkable coincidence to account for it. The only marked difference between the two subjects is the time in which the events are represented as having taken place. The "Golden Louis" is a story of the early royalist days in Paris, while "The Beggar's Coin" is set in the present time. But these differences as well as other minor variations do not change the main theme. The beggar from whom the gambler steals the coin with which he wins a fortune only to find that the gambler has died when he returns to divide the money in the street, is a pathetic little girl. In the Pathe version the beggar is an old man. The acting of the Pathe picture is a model of convincing, natural portrayal, and the photography and scenic backgrounds are of the highest class. It is a subject well worth studying, if only to note the finished character of the production.

The Jilt (Biograph, May 17).—The first few scenes of this picture appear to be disconnected and drawn out to greater length than the nature of the scenes warrant. The affection of the two college boys could have been shown with less detail; their grief at parting is overdone, and a scene in which one of them saves the other from footpads appears wholly unnecessary. By coincidence at the point noted there would have been room in the story to introduce the woman who turns out to be "the jilt" with more clearness. It is some time before we find out who she is, after we see her courted by one of the college boys and she accepts his love and then jilts him, and he goes the downward path, which again is not clearly enough indicated, due to the absence of subtitles. Having become a barroom brawler, he meets the girl who is about to marry his old college chum, and with too much extravagance of emotion he sets out to interfere. But when he meets his boyhood friend, happy in his approaching marriage, he relents and determines to say nothing. Here the old transparent subterfuge of dropping a letter is resorted to. The jilt chum accidentally drops the letter which the woman had written him when she dismissed him. The other chum picks it up and in this made acquainted with her character. He even goes so far as to suggest that she marry, and coaching it in terms identical with those of the letter he has picked up. To make the blow stronger, he has the jilt chum deliver the letter. Later the jilt chum is found in a room with the sister of his chum, but this circumstance really to have but little to do with the story. For the most part the acting is of the highest class and the photography is almost perfect. It is in the story itself that much of the interest is found.

The Fountain of Youth (Pathe, May 17).—As a trick picture in which clever substitutions are made this film has amusing interest. A youth with a bottle of water from a magic fountain transforms old people into young ones under the same circumstances. Two footpads about to rob him drink from the bottle and become little boys. A farmer's cow is turned into a calf when the farmer refuses to give the youth a drink of milk. These and other incidents are pleasantly told.

The Press Gang (Lubin, May 17).—There is considerable interest in this picture of revolutionary days, but there appears no warrant for the title of "Press Gang." The men who are called by this term appear to be merely British soldiers who are captured by the Revolutionists, with the exception of a patriotic maiden, who burns a signal fire for the American soldiers to assemble. The girl also does other patriotic service in shooting a British spy and saving her home from capture. As the old maiden house is chosen for part of the scenes, and it is pleasantly appropriate, but the plot is rambling and shows lack of skill in handling.

Paired Flowers (Lubin, May 17).—There are various and double meanings in this film, but it is entertaining nevertheless. A young couple is about to be married, and grandma gives her blessing, with a few presents which she takes from an old chest. With each present she recalls the occasion when it came into her possession, and we are shown what it was by a vision.

Teddy in Jungleland (Vitagraph, May 18).—Considering the opportunities for pointed wit in this subject, the result is a disappointment. In only one scene is there a good laugh and that is where a monkey hunter is shown marching through the jungle with his retainers, two of whom are carrying a huge typewriter. Otherwise the theme is vapid. An ape in some "no" sends a message to the jungle that "Teddy is off for Africa." The jungle animals, made up to represent apes, lions and elephants, receive the warning, meet the hunter with a flag of truce, win his confidence by presenting him with a big stick, steal his rifle and throw them into a river, thus insuring the safety of their lives. Later we see the hunter buying a new rifle and passing them off on his sporting friends as trophies of his expedition.

Bridget on Strike (Vitagraph, May 18).—The story of a hired girl who strikes and leaves the man and woman, and does their own housekeeping, can be made laughable only by acting it seriously, and as if it were a circumstance taking place in real life. Instead of that the Vitagraph players in this picture try to be funny, with the result that they are only ridiculous.

The Camouflaged Hero (Edison, May 18).—The same criticism that applies to the foregoing subject applies to this one. It is ruled and rendered unconvincing by the "acting" of the chief character. He tries to convey the impression of being a hero, but it is so obviously make-believe that it loses its effect. It is so, also, with his pretense that he is walking in his sleep. We know he isn't walking in his sleep and the circumstances that follow are, therefore, impossible to accept. He is supposed to be afraid to go out with the rest of the family on a hunt for a stolen child, but falls asleep, gets up and puts a sheet around him, takes a rifle on a policeman and his girl. He puts up a group of detectives to sleep, and a bomb thrower, for whom they are looking, enters the room and places a bomb on the floor. The Sandman extinguishes the fuse and places the bomb on the table in the center of the group of sleeping officers, then they wake and see the bomb they have been told to take and are laughing. The other incidents are shallow and without point or interest.

Little Miss Mollie and Simon Stone (Edison, May 21).—Very amusing and interesting is this film, showing a young girl and a pet ape, nearly as large in size as the child. The ape acts at the table with comical gravity and does other laughable things, which are all the more effective because he is unconscious that a camera is taking his picture.

Damned by His First Love (Pathe, May 21).—It is safe to venture the assertion that the title of this film has been misprinted and was meant for "Demented" instead of "Damned." It tells a story of an artist whose sweetheart kills him and marries another man. The artist loses his reason, sees visions of his lost love and wanders aimlessly about, becoming a beggar and dying by the wayside. The scenic backgrounds are fine, but the picture has no interest to make up for its dismal character.

The Land of the Midnight Sun (Pathe, May 21).—No more valuable travel picture was ever exhibited than this one, showing scenes in the Arctic region, huge icebergs, barren coasts and the marvellous midnight sun.

The Girl Spy (Kalem, May 21).—A well managed war story told from a Southern point of view forms the subject of this film, one of the series produced by the Kalem players in Florida. The girl in the story might have been more satisfactorily

in the Franco-Prussian War. Being a French film we naturally see the story from the French standpoint. German soldiers actually kill the father and son of Fern Milton, who seduces by craftily calling his design, thereby gaining opportunity to kill 16 German soldiers, one and two at a time, before he is discovered and put to death. The scenes are located in appropriate surroundings, and the acting is good.

Blessings Sometimes Come in Disguise (Pathe, May 19).—An enjoyable little story is neatly told in this picture. A thief steals the pet dog of a young lady and sells it to a gentleman. The young woman meets the purchaser of the dog and claims the latter as her property. He gives up the animal when he observes her grief over the decision of the police in his favor, and she rewards him by permitting him to call on her to see the dog. Indeed, he develops such a wonderful fondness for the brute, and she is so much pleased thereby, that they decide to marry.

Objections Overcome (Urban, May 19).—There appears to be small foundation for an interesting story in this subject, and what there is is not clearly brought out. It is a costume picture in which scenes are picturesque. A strolling musician loves a peasant girl, but her father objects. Later the musician falls in with a party of noblemen, who dress him in fine clothes and take him along. They call for refreshments at the girl's home, where one of the noblemen makes love to the girl and the musician interferes. A duel is prevented by the little brother of the girl, and all appears to end happily, although it is not quite obvious just how it is brought about.

Clashed (Urban, May 19).—A thrilling and realistic story with scenic backgrounds of remarkable beauty is pictured in this film. Tourists in the mountains approach a cliff, where a nurse accidentally drops a baby over the side, and the little one is taken up by a motherless child. They run for help, not even the mother remaining to watch the child. A goatherd, driving his flock along that way, hears the baby, and with his mountain climbing outfit goes down the cliff, rescues the child, and proceeds on his way. A rescue party arrives, but the parents are not along, where they appear to be. However, there is no baby to rescue, and they go home. Five years later a traveler meets the goatherd and boy, learns the story and brings about the restoration of the child to his parents.

The Indian Trail (Lubin, May 19).—A beautiful and beautiful Colorado scene, ending in the thrilling rescue of a child from a kidnapper, make this picture a popular one, notwithstanding certain inconsistent details which appear too frequently in the action. A ranchman finds it necessary to elude a wild cowboy, who retaliates by stealing the ranchman's little daughter. The kidnapper and a confederate are pursued by the aid of a friendly Indian, who trails the fugitives. The Indian is shot, but he has no difficulty in keeping ahead of the party of cowboys, although in every scene they are shown to be riding like mad. Repeatedly they come up within reaching distance of the kidnapper, but following scenes they are shown to be well ahead of him. The Indian is seen gliding along with his head close to the ground, following the tracks, as if the fugitives were out of sight and hearing, when, in fact, they are just behind him. The Indian is shown to keep up an incessant firing of revolvers without apparent effect or aim and surely without results. In most cases the firing of the pursuers is little short of ridiculous, because those in the rear must fire through the leaders of their own party to reach the kidnapper, and, having done that, they are as apt to hit the girl as they are their captors. These criticisms are not offered in a spirit of fault finding, but with the hope that the picture will be made a more successful one in a class of pictures which have already shown great advancement in character in recent months.

The Smuggler's Daughter (Lubin, May 20).—In many respects this picture is the best dramatic subject ever produced by the Lubin Company. The scenery is superb, the story clear and consistent, and the acting good, excepting that the smuggler should have been an older man, or at least made up to look older. The scene in which the smuggler, a rocky sea coast backgrounds that are here shown is a matter for some wonder. Possibly in Maine. They consist of a best-of-its-kind in the film or Pathe. The story is simple, but strong. A smuggler's daughter is in love with a revenue guard, who she thinks her father is a fisherman. She learns from the officer that special watch is to be kept for smugglers that night, and she meets him at the beach and warns him. Putting on his heavy coat, she climbs up the rocky path to lead the officers astray, while her father can get the contraband goods home by another route. She is seen by her lover, who then shoots her. The father comes in and gives himself up as the smuggler, which is presumed to clear her of complicity. Further pictures of the smuggler's daughter are shown, but cannot fail to make a deep impression on the motion picture field.

Resurrection (Biograph, May 20).—This feature film company follows the same plan as the production with another so rapidly as to make us wonder when and where the upward advancement is to end. Last week "A Baby's Blues" appeared to be the best film yet produced by the Biograph. This time the company has produced a picture in the way of producing startling and realistic effects in studio work has equaled this remarkable picture. Indeed, it is safe to assert that no other manufacturer, foreign or American, has ever even approached this picture in the way of producing such a large and varied group of scenes. The picture is a masterpiece of the kind, and it is safe to assert that no other manufacturer, foreign or American, has ever even approached this picture in the way of producing such a large and varied group of scenes. The picture is a masterpiece of the kind, and it is safe to assert that no other manufacturer, foreign or American, has ever even approached this picture in the way of producing such a large and varied group of scenes.

The Sandman (Edison, May 21).—There are only one and a half scenes in this picture for either child or grown-up in this subject, labeled as a children's comedy. The Sandman is supposed to come down from the moon and put people to sleep by throwing sand in their eyes. First he plays a trick on a large crowd of people, then he comes to a group of detectives to sleep, and a bomb thrower, for whom they are looking, enters the room and places a bomb on the floor. The Sandman extinguishes the fuse and places the bomb on the table in the center of the group of sleeping officers, then they wake and see the bomb they have been told to take and are laughing. The other incidents are shallow and without point or interest.

Little Miss Mollie and Simon Stone (Edison, May 21).—Very amusing and interesting is this film, showing a young girl and a pet ape, nearly as large in size as the child. The ape acts at the table with comical gravity and does other laughable things, which are all the more effective because he is unconscious that a camera is taking his picture.

Damned by His First Love (Pathe, May 21).—It is safe to venture the assertion that the title of this film has been misprinted and was meant for "Demented" instead of "Damned." It tells a story of an artist whose sweetheart kills him and marries another man. The artist loses his reason, sees visions of his lost love and wanders aimlessly about, becoming a beggar and dying by the wayside. The scenic backgrounds are fine, but the picture has no interest to make up for its dismal character.

The Land of the Midnight Sun (Pathe, May 21).—No more valuable travel picture was ever exhibited than this one, showing scenes in the Arctic region, huge icebergs, barren coasts and the marvellous midnight sun.

The Girl Spy (Kalem, May 21).—A well managed war story told from a Southern point of view forms the subject of this film, one of the series produced by the Kalem players in Florida. The girl in the story might have been more satisfactorily

she had not "acted" and gesticulated so obviously, and particularly if she had not fallen sprawling with pretended fatigue when she succeeded in delivering her message to the Confederate headquarters, as no real girl spy would have done; but her riding and the actions of the others are sufficiently natural, excepting possibly the riding of the Northern cavalryman, who have their rifles in the air like cowboys on a spree. Notwithstanding these faults, the story is intensely interesting. A Confederate soldier takes the Union telegraph line, climbing a telegraph pole and cutting the wire. He is pursued and gives the stolen message to the girl spy, who, dressed as a boy, assists in getting the message through to headquarters.

Jepptha's Daughter (Vitagraph, May 20).—This high-art film is one of the most notable subjects the Vitagraph Company has produced, not only on account of the importance of the subject, but particularly by reason of the striking and elaborate settings, showing ancient Hebrew architecture with artistic effect. Jepptha's sacrifice of his daughter is managed without unpleasant detail and yet with sufficient solemnity and clearness to convey the story of the tragic event. The different scenes are introduced with Biblical quotations explanatory of the action to follow.

Solomon's Judgment (Vitagraph, May 22).—As a companion to the foregoing this picture forms a fitting subject, produced with equally elaborate scenic backgrounds and telling the Biblical story of Solomon's judgment between the two women, each of whom claimed the living child. The acting of the two mothers is very effective and the entire picture is worthy of the warmest praise.

Cartouche (Pathe, May 22).—In this splendidly colored dramatic film, the career of a noted French outlaw of the reign of Louis XV. is pictured in a series of realistic and well acted scenes. Commencing with the boyhood of Cartouche, we follow him through various desperate adventures until he is finally taken and condemned to torture and death.

Justice (Gaumont, May 22).—Faithful realism is carried to the limit in this picture and the effect at first is none too pleasant. An old beggar has a consumptive daughter who looks so truly consumptive that we wonder why she is not in some sanatorium. The beggar steals the handkerchief of a blind old lady who is accompanied by a Sister of Mercy. When he is apprehended and brought back for identification, the Sister, out of pity for the child, declares that he is her father.

A Queen's Farewell (Gaumont, May 22).—A series of comedy complications cleverly conceived are amusingly told in this picture. The guest at a house party is held up in his room by a burglar and compelled to exchange his clothes after which he is believed to be the thief and the hostess recognizes him. The real thief is then captured and the guest recovers his clothing.

Independent Film.
Winter Scenes in Stockholm (Great Northern, May 17).—These Winter views are superb exhibits of snow photography, and partly, it is claimed, to a small extent, of the scenery practiced by the Great Northern Company. For a scenic picture it surpasses anything in this line it has ever been shown in this picture, with the added interest of novel sports practiced in the Alps.

Farmer's Grandson (Great Northern, May 17).—This is an unpleasant development in the plot of this story which it would have been better avoided as it is not essential to the story. A boy is made to kill a burglar who turns out to have been his own father. The boy's mother elopes with her father's farm superintendent, but he deserts her. Their little son obtains work on the farm with his grandfather and one night shoots a burglar, his own father. In gratitude, the farmer welcomes his daughter home. The acting is fair and the scenic backgrounds good.

GANE'S RAPID ADVANCEMENT.
New Has Eleventh Street House, Philadelphia, and a Chain of Other Theatres.
The latest move of William J. Gane, formerly manager of the Manhattan Theatre, is the acquisition of the old Eleventh Street Opera House in Philadelphia and six moving picture houses scattered throughout that city. The acquisition of the house can be understood from the fact that they are links in the chain of moving picture and vaudeville houses, which include the new house at Thirty-first Street and the opening of the new house at the largest house of its kind in the world, and the acquisition of another theatre at 13th Street, that will be the largest theatre in that section of the city.

The Philadelphia house, in conjunction with the New York theatres, is a starting point for the chain of theatres which will arise a wheel of similar theatres throughout the largest cities in the East, all under the direction of Mr. Gane from his offices in New York. Theatrical men are taking much interest in the strides of this man, and his entrance into Philadelphia is taken as denoting that the moving picture with high class vaudeville has come to stay.

James H. Simpson, for some time connected with the theatres in the city, who has been in the city for some time, will have entire charge of the theatres in the city. He plans many innovations and will introduce into Philadelphia the picture and vaudeville features that made the Manhattan Theatre here so popular.

The old Eleventh Street Opera House is, perhaps, the most famous theatre of its kind in America. It was long the home of Caruso and later of Danneberg's Minstrels, and for many years has been the distinction of being the largest house of its kind in the world. When Mr. Simpson signals the stage-manager of this house to put on Venita, the fire dancer, on June 1, and she starts with the footlights of this old minstrel's house, she will have the theatre of the city.

Mr. Gane, who has been in the city for some time, will have entire charge of the theatres in the city. He plans many innovations and will introduce into Philadelphia the picture and vaudeville features that made the Manhattan Theatre here so popular.

Thomas W. Lamb, the architect in charge of the reconstruction work in connection with the Gane enterprises, is now in Philadelphia with the project of rebuilding the old theatres. He has long visited the old houses of the theatres in Philadelphia and will fall to recognize the theatre, owing to the many improvements that will have been made. Work on the new theatre in the Smith-Gray Building is being pushed rapidly, and this house will be opened about Aug. 15.

KLEINE'S NEW HOME IN NEW YORK.
The new offices of the Kleine Optical Company's film rental branch in New York are now open at No. 19 East Twenty-first Street and enjoy the distinction of being the only ground floor leased exchange in the city. The different departments are splendidly arranged for the business, and altogether it is a model establishment.

EXTRA URBAN AND GAUMONT FILMS.
The Chicago Film Exchange announces that it has secured from Europe a large number of films of Gaumont and Urban make that are not included in the importations of George Kleine. "You are undoubtedly aware," writes Philip Lewis, of the Chicago company, "that both Gaumont and Urban are releasing more films weekly than are brought into this country." By firms connected with the Patents Company. We have been successful in arranging to secure through our agents the best of these Gaumont and Urban films.

HARSTEN SUES FOR \$100,000.
"The Film Index," a trade journal published in the interest of licensed motion picture exhibitors, has issued the statement that Alfred Harsten, of New York, has sued the International Projecting and Producing Company, of Chicago, for \$100,000 damages for breach of contract. The International Company had contracted Harsten as its Eastern agent, but now seeks, according to Harsten's claim, to ignore the contract.

DECORATION DAY PICTURES.
Both the Vitagraph and the Selig companies have announced for Decoration Day. The Vitagraph's "Empty Sleeve" is a picture of distinct merit, and the Selig subject may also be counted a notable production.

"SPECTATOR'S" COMMENTS.

The daily press and writers in other periodicals are at a loss to account for Mayor McClellan's attitude toward innocent Sunday amusements. In general, they appear inclined to attribute ulterior motives to the Mayor—a desire to strengthen himself with the up-State intolerant element with a view to becoming a candidate for Governor or a wish to punish certain city politicians interested in Coney Island enterprises. Others view his sudden activity on the Sunday question merely as the petty meddling of a narrow-minded official. The fact that he backed down from the extreme position he had assumed with regard to Coney Island and did not insist on the enforcement of the blue laws at that resort last Sunday in no way tends to lessen the alleged mystery of his conduct. It shows that his strength of character was unequal to the flood of protest that assailed him, not that he has changed his ideas. The policy he has abandoned toward Coney Island is too much in line with his recent attitude toward motion pictures and Sunday vaudeville, not to indicate the probability of further movements of similar nature in the future.

To what influence is the Mayor indebted for his present extreme sentiments on Sunday observance? In the opinion of the writer of these Comments, there may be no mystery about it at all. The Mayor's anxiety to discover authority for shutting off harmless Sunday amusements, both in the motion picture houses and in Coney Island and similar resorts, may be readily accounted for by the one supposition that he has listened more to the counsel of certain religious enthusiasts inspired by the intolerance of a past age than to the wants and desires of a great cosmopolitan population of modern times. Religious fanatics do not stop to consider that the Mayor of New York was never chosen for the purpose of enforcing obsolete laws of any kind and that in fact no man declaring such intentions could ever be elected, much less secure a nomination from any influential political party. It is enough for them to know that some one in authority may be prevailed upon to exert his official power in conformity with their views. To their minds it is a God-given opportunity and to overlook it would be a sin.

That narrow views of motion pictures are fast dying out is becoming more and more apparent. The daily press and the magazines are now treating the subject with rare good sense. The Philadelphia "Saturday Post" last week contained an article by Valentine Kariya, in which "Theatres by the Foot" is described with more intelligence than is commonly met with from writers treating of unfamiliar subjects. Due appreciation is shown for the wonderful strides which the manufacturers have made in the production of dramatic and trick films, and the evidence of considerable research is apparent in the comprehensive details given regarding the vast extent of the motion picture business. In one particular, however, the writer has fallen into error—not unnatural, since it is only recently that the tendency toward higher class motion picture pantomime has become strongly evident. To quote from the Post:

Action, swift and incessant, is the prime requisite of every moving picture play. Something must happen, not only every second, but every fraction of a second. Hence, an admirable device for obtaining dramatic effect in the spoken drama, is not only unusable, but positively harmful in the moving picture play. Gestures must be made quickly. If it is not getting his eyes, his lips or his face must twitch.

Readers of THE MIRROR will remember that last week the very opposite of the views quoted above were pointed out in these comments. No one who studies the current film productions and notes the manner in which they are received by motion picture patrons can fail to conclude that these subjects are best liked that come the nearest to real life, excepting, of course, trick and magic pictures and certain kinds of burlesque comedy. Effective response is proving more valuable in picture pantomime than on the stage.

Comedy films that tell humorous stories or incidents are always best when convincing, and they are only convincing when the comedians are wholly natural and give us the impression of reality. In this connection it is interesting to call attention to a new comedy picture recently played by the Edison company. This comedy as Simon Stone, in a subject called "Little Miss Mollie and Simon Stone," released last week, has done the most effective work ever seen in any comedy picture foreign or American. The part of Simon Stone is all the more difficult to play because there is no plot to help out the comedy. The actor was obliged to depend entirely on his native ability. He succeeded only because he was absolutely without self-consciousness and his acting was not acting at all, but was the real thing. It is strongly recommended that other motion picture comedians study the methods of Simon Stone and profit thereby—not that they can hope to equal his character portrayal, but they can learn the value of being wholly natural in the characters they assume. Those who wish to know more about Simon Stone are referred to the review of the film in another column.

INDEPENDENT FILM RELEASES.

Great Northern Company, New York, May 22. The Master Detective, dramatic, 500 ft. May 23. The Human Ape, or Hare's Triumph, 540 ft. May 24. Film Impact and Trading Company, New York, May 24. The Film, Western melodrama. Outstar Film Company, New York, May 23. Scraggy Bill, comedy, 350 ft.; June 2. A Nevada Girl, comedy, 350 ft. New York Motion Picture Company, New York, May 23. Romance of a Fisherman, 75 ft.; June 2. Dory Crockett in Hearts United, 630 ft. Carson Company, New York, May 27. With Great Military Drama. Chicago Film Exchange, Chicago, May 24. Innocence, comedy, 500 ft.; Boy's Adventure, comedy, 750 ft.; Tragedy of a Ghost, emotional, 500 ft.; A Miracle, pathetic, 500 ft.; Servant, pathetic, 450 ft.; Little Mother, comedy, 450 ft.; Desecrated Graveyard, comedy; Desecrated Graveyard, comedy, 60 ft.; Stronger Than Death, pathetic, 570 ft.; Heart's Desire, 500 ft.; The Young Man, comedy, 350 ft.; New Style Girl, comedy, 225 ft.; Military Service, comedy, 350 ft.; Tommy's Trick, comedy, 350 ft.; Only a Day, pathetic, 420 ft.; Miracle of Love, pathetic, 750 ft.; Life of a Wood Ape, comedy, 350 ft.; Star Hunting, comedy, 400 ft.; Poor Life, pathetic, 450 ft.; Good People, pathetic, 400 ft.; His First Pants, comedy, 210 ft.; Northfield in Paris, comedy, 250 ft.; Dreamer, comedy, 300 ft.; Arabian Cavalry, comedy, 350 ft.; Sweetheart's Christmas, comedy, 400 ft.; Dr. Claven, pathetic, 550 ft.; Tall-tale Gruesome, 545 ft.; Grip in the Family, comedy, 500 ft.; Trunk of a Fisherman, comedy, 215 ft.; Mammadee Outman, comedy, 500 ft.; Flat Hunting, comedy, 250 ft.; Day and Night, comedy, 325 ft.; King Edward in Berlin, comedy, 200 ft.; Star and Laid Miles, comedy, 200 ft.; Champagne Party, comedy, 400 ft.; Millions of a Governor, comedy, 400 ft.; Soldier in Moscow, comedy, 725 ft.; Blind Man's Daughter, pathetic, 375 ft.; Short of Character, pathetic, 400 ft.; Farmer's Alliance, comedy, 500 ft.; Heart of a Soldier, comedy, 350 ft.; Great Fined in India, comedy; Arthur's Dream, comedy, 300 ft.; Rescuing Railroad Train, comedy, 50 ft.; Hurt, comedy, 75 ft.; Northwood, comedy, 250 ft.; Tragedy in the Family, emotional, 400 ft.; Desecrated Graveyard, emotional, 500 ft.; Star Hunting, comedy, 220 ft.; Scraggy Bill, pathetic, 350 ft.; Sleep Walker, comedy, 300 ft. International Projecting and Producing Company, Chicago, no titles reported.

The Hit for Decoration Day!

A War Picture that Will Make You Sit Up and Take Notice. A Thrilling Drama which will be the Sensation of the Year

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A WAR TIME SWEETHEART

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Order from your nearest Film Exchange QUICK—Remember it is a Selig—Originator of Realistic War Pictures.

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LICENSED FILM RELEASES.

| | |
|--|------|
| May 24. (Bio.) Eloping with Aunty. Comedy 614 ft. | 318 |
| 24. (Bio.) Two Memories. Drama..... | 318 |
| 24. (Pathe) Cured by Gymnastics. Comedy..... | 564 |
| 24. (Pathe) A Boudsman's Fate. Comedy..... | 567 |
| 24. (Lubin) Oliver McCle. Drama..... | 665 |
| 24. (Lubin) Mr. Investigative. Comedy..... | 248 |
| 24. (Lubin) Brothers in Arms. Drama..... | 1090 |
| 24. (Vita.) Cigarette Making. Industrial..... | 625 |
| 24. (Vita.) Old Settlement of Miss. Drama..... | 355 |
| 24. (Gummet) (Kleine) The Blind Man of Jerusalem. Drama..... | 948 |
| 24. (Gummet) (Kleine) The Glories of Sunset. Drama..... | 355 |
| 24. (Pathe) Frothy Marriage. Comedy..... | 502 |
| 24. (Pathe) An Obliging Friend. Comedy..... | 489 |
| 24. (Urban-Selig) (Kleine) How Jones Paid His Debt. Comedy..... | 604 |
| 24. (Urban-Selig) (Kleine) Teacher Hunting on the Isle of Java. Sport..... | 357 |
| 24. (Rosenay) Annie Laurie. Drama..... | 550 |
| 24. (Rosenay) Scenes from the World's Largest Pigeon Farm. Sport..... | 180 |
| 24. (Vita.) The Cricket on the Hearth. Drama..... | 985 |
| 24. (Bell) Wartime Sweetheart. Drama..... | 1000 |
| 24. (Lubin) Bride Won by Bravery. Drama..... | 625 |
| 24. (Pathe) Miss Faust. Old burlesque. Comedy..... | 341 |
| 24. (Pathe) Alphonse Gets in Wrong. Comedy..... | 590 |
| 24. (Pathe) The Child's Prayer. Drama..... | 590 |
| 24. (Pathe) Professor Fitz Fizz. Comedy..... | 345 |
| 24. (Kalem) A Post Wife's Devotion. Drama..... | 590 |
| 24. (Kalem) A Pig in a Posh. Comedy..... | 150 |
| 24. (Vita.) The Empty Shown. Drama..... | 590 |
| 24. (Vita.) The Conductor's Dream. Comedy..... | 400 |
| 24. (Gummet) (Kleine) The Accusing Double. Drama..... | 591 |
| 24. (Pathe) London Geological Section. Comedy..... | 371 |
| 24. (Pathe) Bored Up. Comedy..... | 512 |
| 24. (Vita.) What Drink Did. Drama..... | 417 |
| 24. (Pathe) Uninvited Guest. Comedy..... | 417 |
| 24. (Pathe) Advantages of Aviation. Comedy..... | 523 |
| 24. (Lubin) The Lost Helium. Comedy..... | 590 |
| 24. (Lubin) Father's Gun. Comedy..... | 329 |
| June 1. (Vita.) Oliver Twist. Drama..... | 595 |
| 1. (Gummet) (Kleine) The Griggle's Marriage. Comedy..... | 523 |
| 1. (Gummet) (Kleine) The Gun Game. Comedy..... | 413 |
| 1. (Edison) The Curfew Bell. Comedy..... | 594 |
| 1. (Pathe) Saved by a Wolf. Drama..... | 712 |
| 1. (Pathe) Making Trenches. Comedy..... | 285 |
| 1. (Rosenay) The Dog and the Sausage. Comedy..... | 350 |
| 1. (Rosenay) The Sleeping Tonic. Comedy..... | 625 |
| 1. (Urban) Tender Cord. Drama..... | 625 |
| 1. (Urban) Magic Carpet. Magic..... | 597 |
| 1. (Lubin) Are You the Man? Comedy..... | 595 |
| 1. (Lubin) My Friend, the Indian. Comedy..... | 545 |
| 1. (Bio.) Broadcasting Aunty. Comedy..... | 545 |
| 1. (Bio.) His Duty. Drama..... | 625 |
| 1. (Selig) Fighting Bob. Drama..... | 1000 |
| 1. (Pathe) A Heart. Comedy..... | 403 |
| 1. (Pathe) Carnival at Night—1909. Drama..... | 625 |
| 1. (Edison) A Wife's Ordeal. Drama..... | 595 |
| 1. (Edison) The Hold Up and Hold Up. Comedy..... | 190 |
| 1. (Kalem) The Child of the Sea. Drama..... | 170 |
| 1. (Kalem) \$5,000 Reward. Comedy..... | 250 |
| 1. (Kalem) The Omnibus Taxicab. Comedy..... | 250 |
| 1. (Pathe) The Doctor of Asinaria. Comedy..... | 234 |
| 1. (Pathe) A Soldier's Heart. Drama..... | 429 |
| 1. (Pathe) A Gambler's Heart. Comedy..... | 234 |
| 1. (Vita.) The Road to Rome. Drama..... | 575 |
| 1. (Vita.) The Oriental Mystery. Comedy..... | 385 |
| 1. (Gummet) (Kleine) Saved from Conviction. Drama..... | 612 |

IMPORTED FILM SEIZED.

A quantity of imported film consigned to the Chicago Film Exchange was seized in Chicago recently and is now held by the United States Customs authorities in New York, pending decision as to valuation. The Chicago inspectors claim that the valuation of 12,000 francs placed on the property by the importer, on the basis of second-hand film, is too low by 10,000 francs, the film in their opinion being new and unused. Evidence was taken before General Appraiser R. H. Chamberlain last week, and a decision is looked for in a week or so.

SPECIAL LUBIN FILMS.

The Lubin Company announces extra issues of films illustrating the Grand Army celebration around Petersburg, Va., May 19, and the Mecklenburg Declaration of Independence celebration, May 19, 19 and 20, at Charlotte, N. C.

ERROR IN BIOGRAPH BULLETIN.

By typographical errors in the Biograph bulletin for May 21 and June 2 the releases announced for these dates were transposed. What Drunk Will Be is the release for May 21, and the release for June 2 is Eloping with Aunty and His Duty.

FROM SKATING RINK TO PICTURES.

Groesbeck Skating Rink in Rochester, N. Y., is to be changed to a moving picture house and will be, it is claimed, the second largest picture theatre in the world. It will be known as the Groesbeck.

MOVING PICTURE NOTES.

Interesting items of news from Moving Pictures Theaters the Country Over.

At the moving picture house in Norwich, Conn.: Broad's Theatre features pictures for week of 17 to 24 of a Tale of the West; six other big films with new illustrated songs. The Rochester: The big picture this week are sold to Thelma and The Happiness. Mr. Doolley sings several pretty songs with the illustrations.

At Portsmouth, N. H., good business continues at the Premier Theatre. For week of 17-23 Father's Day, The Wright Aeroplane was the feature film. Other films were: The Troublesome Subject, A Drive for Life, Lady Helen's Escape, and Playing Patience.

The Clumet Theatre, at Dover, N. H., delighted big business nights 10-15 with Japanese Magic, Return of Ulysses, A Pocket Policeman, Child of the Regiment, Mother, Good Evening, Commotion on Silver Street, The Colossal Mountain Climber, What These Two Saw in the Land of Nod, The Maid and the Millionaire, Reforming a Husband, Uncle Sam's Courtship, I Have Lost Myself, Mix of Dreams, The Drunken Man's Remorse, Struggling Fingers, The Politician, The Politician in Action, The Legion is doing well and giving their picture good collection; Bobby Black, comedian, and Johnnie Oakley, boy singer, played 10-15. Vesta Gilbert is the headliner 17-23. During the week of 17-23 the moving picture theatre at Aurora, Ill., will run from 9 A. M. to 12



BIOGRAPH FILMS



Released May 24th, 1909



THE CRICKET ON THE HEARTH

Released May 27th, 1909

THE CRICKET ON THE HEARTH

Beautiful Adaptation of Dickens' Famous Story

There is no novelist that is dearer to the hearts of readers than Charles Dickens. His stories are all so homely, peopled with lovable characters, that the heart at once goes out to them. Most popular among his works is "The Cricket on the Hearth," a story founded on that dear old superstition that the chirping of the cricket was omens of good luck and was to the household when it is heard. The Biograph Company, appreciating the sentiment of this work, has

taken special care in making this production evoke the true atmospheric tenderness intended by Dickens. The settings are typical and the scenes have the local color, while the characterization is of the quaint old English type. All this is vividly brought to life by the story is so well known to every one that it would be useless to dwell at length on it. We feel the subject will be a distinct feature. Length, 985 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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Write for Our Descriptive Circulars

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11 East 14th Street, New York City

Note—The corporate name of this Company is changed from American Mutoscope and Biograph Company to Biograph Company.

CHAIRS

Folding Red Opera Chairs, all kinds, for sale at 1000 Broadway, New York City.

New York Steel Production Co., Newark, N. J.

P. M., on account of the G. A. R. State Encampment. The Marvel Theatre, Winston-Salem, N. C., offered Brown and Lester as a special feature last week. The house continues to be well patronized and Manager Head shows the best pictures in the city.

Unusual interest was manifested with the offerings among the moving picture houses in Providence, R. I., during the week, and in each and every case the bills presented were of high order. At the Bijou the song offerings by Jack Hammer and the Bijou Quartette pleased, and the films displayed included "The Old Hall Clock," "The Yellow Arrow," "Fannie Madigan's Little Janna," and "The Little Marauder." The Nickel showed a new and interesting line of films and with the illustrated songs by Miss Blanchard and the Bijou Quartette. The house is well patronized. The Seaside, with its vaudeville and moving pictures combined, entered to its share of the business. H. V. Fitzgerald, June Temple, and Madeline Buckley were all well received, and the moving pictures proved interesting.

At the Wonderland in Owensboro, Ky., good business week ending 15. The Five Starlings proved a good drawing card. Week ending 22 the famous musical Burlesque, and War Time held the house. The Majestic has for this week motion pictures, illustrated songs, the Great Hornbarger, and "Auntie Girl." Business is picking up at this house. "Buddy," Sun's Theatre, the only 5 cent house in this city, continues to do a prosperous business with moving pictures.

China's Moving Picture Theatre in Los Angeles, Cal., is to be officially opened May 15 under the auspices of the local Order of Elks, which will receive the entire proceeds toward their entertainment fund. This handsome house will seat 1,000 people, and furnish moderate vaudeville in addition to moving pictures from 11 a.m. to 11 p.m., at prices of 10 and 20 cents. A full orchestra and electric chimes will furnish the music. The house is located on the corner of Fifth and Main Streets, in the center of the business district, and is a distinct innovation in the picture moving realm, it having cost over \$17,000 to equip and furnish.

The Imperial Amusement Company, of New York, has purchased the Princess Theatre at Little Rock, Ark. Plans for cooling the theatre during the summer months have been made. Independent films will continue to be shown.

The Merchant of Venice, Under Northern Skies, The Fair, A Romance of Old Madrid, The Beauty and the Beast and other attractive films were shown at the Nickel Theatre, St. John, N. Y., week of 16. The trap drum work of Joseph Ross is specially commendable.

The pictures at the Opera House in Newport, R. I., 17-23 drew capacity. On the bills were: Italia, Collins and Oerman Sisters, Lisle and Baber, Thomas and Cantile La Jura, Palmer and Lewis. Bill: Features and vaudeville 17-23, to large house. The bills included Aural Brothers, Charles and Sadie McDonald, John McCarthy, a local magician, Miss McCormack is still popular in songs. Star: Moving pictures and illustrated songs 17-23, to good business. Item: The Star changed bills last week, and is now owned and managed by Herbert A. Kaul.

The Court, a new theatre in Newman, Ga., opened May 24. The seating capacity is 125. Vaudeville features will be added later in the season.

David Reddy, of Princeton, N. J., the picture magazine operator at the Auditorium, is one of the picture operators in this vicinity, he having worked in that capacity at one of the first moving picture houses in Philadelphia. Bryant Square's Street Carnival exhibited in Princeton week of 15. High and Henry, vaudeville and managers, have closed their Chicago theatre, the Star, and have moved it to Fort D. A. Russell, Wyo., where they are doing a good business. Fort D. A. Russell is a brigade post, and is three miles from Cheyenne and connected by electric car line.

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| Edna Stuenkel | John T. Belmont |
| James McConerty | F. Goodman |
| John Clarke | Francis French |
| Ed. Sparks | Elmer Collins |
| Richard Clarke | Irving How |
| Albert Scott | F. L. Lunt |
| Walter Parnell | T. C. O'Connell |
| E. Powell | Wm. Robertson |
| Gladya Tule | H. E. Irvington |
| Alfred Vance | R. Anderson |
| M. Delaney | Maude Turner |
| John L. Landon | Louise Hall |
| John R. Campbell | R. H. Homan |
| Myrtle Hunt | Alfred Harrington |
| Maxwell Bird | J. W. Green |
| Nina Fiere | John C. Dixon |
| Leonard Barry | Hale Newman |

Information regarding the addresses of any of the persons named above will be greatly appreciated.

THEATRE CARDS

Advertisements in this column are taken on special terms for the convenience of local theatre managers wishing to keep their houses before company managers. Charge \$1.75 per card line for thirteen times. Four lines smallest space taken.

CALDWELL, OHIO. CALDWELL OPERA HOUSE.
J. H. FRIEDMAN, Mgr.
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Dramatic Stock Company now playing fine theatre near New York City, elegant company, want backer with \$1,000 to organize second company. "Good performance." "Rare Opportunity." Dramatic Mirror.

EMOTIONAL ENGINEER wanted, one with some means; great opportunity for right party; no triflers. Address "Emotional," Dramatic Mirror.

FOR SALE—A one-act sketch, three characters, two men and a woman, entitled "Honey Kissed Up to the Moon." Address Sketch, 238 West 32d St., New York.

FOR SALE—Pineywoods, a twenty-minute sketch; five people. Doctor, Box 218, Meridian, Minn.

GENTLEMAN'S full evening outfit, Tuxedo suit, size 36; worn once; perfect condition; white silk vest, shirt, cravat, shirt protector; all absolutely new; sell for \$25. E. Chase, 505 West 100th St.

IF you want your legal business promptly looked after, James Foster Milliken (Colonial Milliken), theatrical lawyer, of 1205 Broadway, New York, can do it.

JAMES MADISON, author of Madison's Budget, writes high-class acts to order. 1438 Broadway, Room 10 A. M. to noon. Writes all Joe Welch's material.

LAFAYETTE as a Talker. Lecturer of moving pictures, has no equal. Address, 508 East 100th St.

THE RUGGER—High class rooming and boarding house. Special rates for professionals. 261 West 2nd Street, near Broadway.

WANTED—Velvet drop; green, red or old rose; good condition; must have centre opening. Address Grace Gerlich, 611 Nicollet Ave., Minneapolis, Minnesota.

WANTED—Monologue or material for "Mid specialty." Must be clean, up to date and first class. Immediate correspondence solicited. Address Miss I. Thornton, Dallas, Texas.

WARDROBE WOMAN, practical, for a costume establishment; permanent position; one who is familiar with costume work in all branches. Address, starting wages expected, references and full information, by letter only, to Miller, costume, 128 North 7th St., Philadelphia.

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GEORGE SEYBOLT'S PLANS.

At the expiration of his term as secretary of the Actors' Society of America, it is George Seybolt's intention to return to the stage. Mr. Seybolt has been in office at the society since July, 1908, his term expiring July 1, 1909. He has announced that he will not be a candidate for reelection, having made up his mind some time ago to enter the profession again actively. There is little doubt that Mr. Seybolt's services to the society have been of great value, and his withdrawal will leave a vacancy which only a very clever man will be able to fill. Mrs. Seybolt, too, will re-enter the profession, where she proved herself, as Miss Lyona, an actress of some talent. For the past year she has been an active and indefatigable worker toward building up the society's engagement department. Both Mr. and Mrs. Seybolt retire from office under the most amicable conditions. In explanation Mr. Seybolt quotes Brutus' phrase, "Not that I loved Caesar less, but that I loved Rome more."

CUES.

Thomas A. Wise, of a Gentleman from Mississippi, and Sydney Jarvis, of The Fair Co-Ed, were among the guests at the pivot bridge and hearts party given for the benefit of the Bide-a-Wee Home for Animals at the home of Mrs. James D. Gohn, 4 West Fifty-sixth Street, last Wednesday afternoon. Both contributed, too, to a little entertainment that followed.

Practically all of the local theatres now open will give special matinee Memorial Day.

James J. Corbett, Jess Dandy, Anna Laughlin, Harry Williams, Paul V. Cloda and Norris M. Mason have volunteered their services for a performance to be given at the Flushing Armory, Bayside, L. I., on June 1, for the benefit of the Sacred Heart Church, Bayside.

Phyllis Carrington has closed with Robert Hilliard in A Fool There Was and will spend the summer at Lake Geneva, Wis.

Camille Seygord, who was married to William Armstrong Lane, a banker, on May 16, was a member of the original cast of the Damrosch-Elli Opera company at the Metropolitan Opera House.

Under the patronage of Annie Leary, boys of the Christopher Columbus Art Institute on May 21 gave a number of excerpts from the operetta, Christopher Columbus, by Polleri, at 53 Charlton Street, New York.

The opera house on the end of the Iron pier at Cape May, N. J., was destroyed on May 21 by a stone-laden barge which broke from its moorings and, driven by the wind, almost destroyed the pier.

NOTES OF VARIOUS ACTIVITIES.

Marling and Gilpatrick, who handle plays from the Spanish and other languages (they were the translators of Maria de la Llanura), may be addressed at 129 Chrystie Street, New York. Guide Marling, whose portrait is published on another page, may be addressed for engagements for the immediate future, or the summer, at 15 West Fortieth Street, or Care of Tina Munoz.

Ralph E. Cummings, who is successfully conducting the Cummings Comedians and Comedians' Stock in Montreal, is prepared to place companies in good cities where theatres lack bookings or have failed to pay. Mr. Cummings has had considerable experience with the stock company proposition.

A man who is thoroughly experienced in working effects back of sheet for moving pictures is wanted by Lyman H. Howe, 387 So. River Street, Wilkes-Barre, Pa.

An ingenu who can command financial backing will be featured in a play. Particulars of "Opportunity Ingenu," care this office.

Dyersburg, Tenn., will have its first county fair in ten years, that of Oct. 5. (The season's history of elections is anticipated, and the managers, Scott Brothers, of the new Auditorium Theatre, want a high grade attraction for the occasion. Dyersburg has a population of 8,000 and is indorsed by managers who played the town last year.

Van Horn and Son, the Philadelphia customers, give notice that they have to connect with the house of a similar or like name. The firm was established in 1802.

Edward Hume, who played Shivers in The Flower of the Ranch the past season, was singled out for special recognition by the press along the line. "A real comedian" was the opinion of a leading New York critic, while all the other critics voted the same opinion. He closed with the company on May 1.

A musical comedy written for five people and played for two seasons with request for return dates from local managers is offered for sale, including the entire property. Particulars may be secured by addressing P. O. Box 1178, Boston, Mass.

BROOKLYN AMUSEMENTS.

The season is rapidly drawing to a close and many of the theatres will be dark after this week. The most important event in the borough during the current season is the Lambs' Star Gambol at the Academy of Music to-morrow afternoon, Wednesday, May 26. The performance is to begin at 1 p.m.

The Alhambra Grand Opera company is playing the last week of its engagement at the Grand Opera House with The Bohemian Girl and Maritana as the offerings next week, the Alhambra Grand Opera company will appear here in Robin Hood.

The season of the Greenpoint Stock company closes this week with At Play Again.

Payton's Stock company is presenting Thorns and Gayne Blossoms, with The Gilded Fool as the under-bill.

The Girls from Hamptons are at the Gayety this week, headed by Billy B. Watson.

At the Star, the London Gaiety Girls hold forth. The attraction at the Star this week, The Innocent Madie, was a slight disappointment was given Frank McAleer, the treasurer.

VAUDEVILLE.

Orpheum: Eva Tanguay, Montgomery and Moore, Harry Tate's Motoring, McKay and Cantwell, Edwin Holt and company in The Mower and the Mowmen; Klein, Ott Brothers and William Remde Valdeire Trompe, Milt Wood, and moving pictures.

Columbia: Frank Matinee and company in The Wrong Mrs. Appleton; O'Brien Trompe of Acrobats, Max Brooks and Sadie Vedder, Leslie Thurston, Du Bois and company, Plymouth Four, Norton and Ray, Harry Henry, and moving pictures.

Keeney's: Frank Parker and company, Harry Harvey, John Burke and company, Arthur Lipson, and moving pictures.

Henderson's Music Hall (Coney Island): Gertie De Witt and the Dancing Boys, Fred Singer in The Violin Maker of Cremona; International Overcast Quartette, Alice Hanson and Anna Miller, the Four Lovers, Pauline, Goldie and Lee, All Hunter and All, Three Marvellous Wills, and Diamond and Bailey.

MORRIS TO HAVE HERALD SQUARE.

It was rumored about town last week that William Morris, Inc., had secured the Herald Square Theatre for next season. This rumor was current a few weeks ago but was denied by both the publisher, the present lessee of the house, and William Morris. The present rumor seemed to bear the imprint of fact, as it was stated that certain acts held contracts with Morris and the Herald Square was included in the tour. The Morris people refused to deny or verify the story.

CHARLES HILL MAILEY SUCCESS.

Charles Hill Mailey played Justice Prentice in The Witching Hour (Western company), which closed its season a fortnight ago. The reviewers in the various cities were so favorably impressed by his performance that he was allotted special notice in every instance. A number of areas contiguous from the cities visited appear in another column.

LETTER LIST.

WOMEN:

Arlene, Jennie, Marie Allen, Isabel O'M. Ashby, Belle Ashby, Eliza Anderson, Mrs. L. E. Atwood, Virginia Anderson, Katherine Angus, Stella Archer, Mrs. Angell, Mrs. Ed Anderson, Violet Allen.

Brian, Mac, Jennie Buckley, Mabel Bert, Amelia Rankin, Helen Wilkie, Mrs. Boston, Adelle Brown, Florie Baker, Marion Ray, Yolande Bueker, Agnes Bruce, Elena Bolton, Bonita, Gertrude Butler, Brownie Rillinger, Marguerite Blake, Kate Blanche, Stella Boardman, Florence Brown, Mrs. F. Brown, Mrs. J. H. Bremer, Winifred Burgess, Augusta Bremer, Violet Brewster, Elizabeth Brice, Marjorie Brice, Geneva Bonwell, Mabel Brownell, Harriette Brown, Alice Barker, Beatrice Stetson.

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Delaney, Helen, Mrs. Wm. Dale, Norma De Argo, Rose C. Darling, Billy Davenport, Margaret Pag de Bolmar, Ada Deaves, Dorothy Dempsey, Nellie Dixon, Clara Deland, Grace Dava, Mable Delmar, Ellen Dore, Betty Dale, Mabel Day, Dorothy F. Dean, Winifred De Witt, Drina de Wolfe, Diana Dewar, Dickie Delana, Mrs. N. de Gray.

Edith, Edith, Paula Edwards, Rose Evans, Edith Elster, Louise Everts.

Fiorina, Genevieve, Fay Fairchild, Winifred Francis, Mrs. M. E. Francis, Florence Francis, Louise Frankenhoff, Helen Franklin.

Gray, Alice, Norma Gregg, Dolly Gray, Ida Glenn, Grace Griswold, Mildred Grover.

Harrison, Beaumont, Nina Harbert, Alice Haynes, Minerva Haveron, Florence Hayden, Jeannette Hooper, Ethel Hulme, Hazel M. Hall, Grace Henderson, Gladys Hanson, Mrs. Chas. A. Hewitt, Ella Howard, Mrs. L. G. Herr, Frances Henric, Beth Harwood, Lillian H. Hall, May Houser, Charlotte Hanna, Mary C. Henderson, Mary Hower, Marie Horton.

Ingram, Beatrice.

Jones, Jennie, Miss Jarrell, Mae Joyce, Miss Jato, Ellen James, Florence Johnston.

Koon, Martin, Florida Kinsley, Mrs. Chas. Kincher, Josephine Kinsley, Pauline Kinsley, Edith Kolbe, Kathryn Kilder, Florence J. King, Lind, Grace, Jefferys Lewis, Nina Lawrence, Hattie B. Ladd, Maude Lambert, Dorothy Lee, Dorothy Lee, Ada Lewis, Grace Lloyd, Irene Lee, Anna Lloyd, Editha Lane, Grace Leonard, Anna Leonard, Vivian Lee, Editha Lee, Marie Lee.

Marrow, Sue, Louise Margaret, Abigail Marshall, Eleanor Miller, Sadie Martin, Mary B. Moody, Alice Mortlock, Harriette L. Morrison, Mrs. S. M. Munoz, Adelaide Mancia, Edith Millard, Alma Miller, Irene Manning, Lillian B. Mattie, Gertrude Maxwell, Mrs. Jas. Mack, Anita MacVail, Beatrice McKay, Mc Nutt Sisters.

Neason, Hazel, Mrs. Wm. Norton, Mrs. Hale Norcross, Evelyn Norman, Katharine Nelson.

Perce, Aurora, Emily Price, Mabel Pennock, Ber nice Parker, Selma Park.

Quintell, Minnie M., Sarah J. Quinn.

Rogers, Meta, Helen Raymond, Marion Ruchart, Anita Ruffa, Georgia Russell, Ada Robinson, Mae Roscoe, Helen Robertson, Ethel Richards, Bertha R. Russell, Rachel Russell, Bertha R. Russell, Frederick Raymond, Gertrude Rutledge, Laura Russell.

Shaw, Mabel, Helen Singer, Helen Sisson, Edith Swayne, Pauline L. Snybe, Ruth Stead, Ethel Smith, Ella Scheidt, Jessie B. Sterling, Vera Stanley, Mrs. T. D. Sullivan, Mrs. M. Shelby, Maude C. Shaw, Winifred St. Clair, Jessie Stover, Gretchen Stinson, Beth Summerville, Mrs. M. W. Stewart, Florence Spreen, Ruth Shepard, Gladys Stephen, Mildred Stoker, Christine Stone.

Tanner, Mae, Norie Turner, Virginia D. Truett, Helen Taylor, Mary Tada, Irene Thomas, Gertrude Thurston, Mabel Truett, Anna C. Turner.

Vincent, Katherine, Harriette Vadera, Mrs. Rob't Vaughn, Barbara Von Zieher.

Warren, Beulah, Marion Watts, Irene Ward, Beatrice Webb, Edith Whelan, Marie Wilson, Et. Wocott, Dolly Wilmet, Mabel F. White, Rose Williams, Louise Wolf, Minnie Williams, Alice Weeks, Esther Wallace, Vivian Wallace.

York, Ethel, Jessie G. Young.

REGISTERED MATTER.

Clara Faniel, Harriette Brown, Dorothy Dane, M. J. Faust, Harry A. Goshen, Joe Goshen, Ernest Fennell, Franklyn Whitman, F. A. Deaneval.

DRAMATIC COMPANIES.

indolite.
 BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.)
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 Chicago, Ill., May 23-indolite.
 BREWSTER'S MILLIONS (Frederic Thompson, mgr.)
 Chicago, Ill., 21-29.
 CLIMAX (The Joseph Weber, mgr.): New York city
 April 12-indolite.
 COLLEGE GIRL (J. E. Jackson, mgr.): Cl-burne
 Feb. 23.
 COLLIER WILLIAM (Charles Frohman, mgr.): New
 York city May 10-indolite.
 CRIMINAL (Henry W. Laurie Campbell, mgr.):
 Chicago, Ill. 1-21-29.
 DIXIE, HENRY E. (Henry W. Savage, mgr.): Chi-
 cago, Ill. April 12-indolite.
 DONO, MARY (Charles Frohman, mgr.): De-
 troit, Mich., 21, St. Joseph, Mo., 27, Omaha, Neb.,
 28, 29.
 DREW, JOHN (Charles Frohman, mgr.): San Fran-
 cisco, Cal., 21-June 5.
 ENGLISHMAN'S HOME (Charles Frohman, mgr.)
 Chicago, Ill., 24-29.
 FISKE, MRS. (Harrison Grey Fiske, mgr.): Denver
 Colo., 21, Salt Lake City, U., 31-June 2, Salt
 Lake, Cal., 5.

GAME OF LOVE: New York City May 24--Indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady
and Jos. Grimmer, mgrs.): New York City Sept. 28--
Indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady
and Jos. Grimmer, mgrs.): Chicago, Ill., April 25--
Indefinite.
GEORGE GRACE (Wm. A. Brady, mgr.): New York
City Feb. 22-May 29.
GOING HOME (Sam S. and Lee Shubert, Inc., mgrs.):
New York City April 12--Indefinite.
GOODWIN, NAT: Oakland, Cal., 24-29. Portland
Ore., 29-31.
GREAT JOHN GANTON (Sam S. and Lee Shubert
Inc., mgrs.): New York City May 5--Indefinite.
HILLARD, ROBERT (Frederic Thompson, mgr.):
New York City March 22--Indefinite.
HONEY BOOTS (C. C. Harris, mgr.):
New York City April 12--Indefinite.
KESSLER, DAVID: Louisville, Ky., 25, St. Louis
Mo., 26, 27, Chicago, Ill., 28-31.
MAN FROM HONOLULU (Leding and Co., mgrs.): New
York City Aug. 29--Indefinite.
MANKERING, MARY (Sam S. and Lee Shubert, Inc.,
mgrs.): Aurora, Ill., 25, Juliet 26.
MANTHILL, ROBERT (Wm. A. Brady, mgr.): New
York City March 6-May 9.
MIRIAM, L. (J. J. Sterling, mgr.): Youngs-
town, O., 26, Canton 28, Lima 27, Ft. Wayne
Ind., 28, South Bend 29.
NARROW PATH (F. Ray Constance and A. H. Wood-
marr): Philadelphia, Pa., 24-29, New York City
29-31.
NASHIROVA, MME. ALLA (Sam S. and Lee Shubert
Inc., mgrs.): Seattle, Wash., 24-29, Spokane, 29-
June 1.
OLD GLAON IN SPRITLAND (Carl M. Delton
mgr.): St. Louis, Mo., Feb. 25, Grand City 26, Phila-
delphia 27, 28, 29, New York City 30, 31.

27.
PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.)
Nashville, Wis., 25, Hickman 28, Stevens Point 28
Windsor, Wis., 28, Chippewa Falls 29, Starlin
21, Hollister 31, Marshfield 32, Merrill
Wausau & Tomahawk 3, Minocqua 6
POLLY OF THE CIRCUS (Ben Stern, mgr.): Owen
N. Y., 28, Cortland 28, Onondaga 27, Horseville 28
Burlington, N. Y., 28, Newburgh 31
28. REVUELES (Sam & Lee Shubert, Inc., mgrs.)
Washington, D. C. 24-29
29. ROBSON, ELMOR (Lushier and Co., mgrs.): No
York city Jan. 26-June 8
30. ROBSON, MAY (L. S. Siro, mgr.): Boston, Mass.
19-23
31. RUSSELL, LILLIAN (Joseph Brooks, mgr.): 1
Paul, Minn. 23-24, Minneapolis 27-29
32. SERVANT IN THE HOUSE (Henry Miller, mgr.)
Boston, Mass., 23, Chicago, Ill., 24-June 8
33. SHIRLEY THOMAS E. (Cohen and Harris, mgr.): 1
route, Oct. 2-25
34. SINS OF SOCIETY (Brooks and Dingwall, mgrs.)
Chicago, Ill., April 14-July 1
35. SKINNER, OTIS (Charles Frohman, mgr.): Pe-
lind, Ore., 24-27, Tacoma, Wash., 28, Spokane 29
36. SOUTHERN, E. H. (Sam S. & Lee Shubert, In-
mgrs.): Boston, Mass., 17-29, New York city 1
June 19
37. STAHL, BOSE (Henry B. Harris, mgr.): Lond-
on, April 19-July 1
38. STARR, FRANCES (David Belasco, mgr.): N
York city Jan. 19-June 5
39. THIRD DEGREE (Henry B. Harris, mgr.): N
York city Feb. 1-July 1
40. TRAVELING SALESMAN (Henry B. Harris, mgr.)
Boston, Mass., 19, N. Y. 21-July 1
41. TRAVELING SALESMAN (Henry B. Harris, mgr.)
Boston, Mass., April 19-July 1
42. WARFIELD, DAVID (David Belasco, mgr.): N
York city 24-June 8
43. WONG, C. (Wm. Wauscher, mgr.): Elk B.
24, Mich. 25, East Jordan 28, Boyne 27, Pella
28, Chubbagan 29

STOCK COMPANIES.
ACME (C. O. W. Schultz, mgr.): Everett, Wash.
ALBEE (Rev. F. Albee, mgr.): Providence, R.
 May 17—Indefinite.
ALCAHAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—Indefinite.
ALHAMBRA (Louis F. Weithoff, mgr.): Birmingham, N. Y., May 15—Indefinite.
BAKER (Geo. L. Baker, mgr.): Portland, Ore., May 6—Indefinite.
BALDWIN-MELVILLE (Nashville, Tenn., May 10—Indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): O—Indefinite.
BONVILLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26—Indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—Indefinite.
BOYER, WANCY (Popular Amusement Co., mgrs.): Battle Creek, Mich., May 2-June 1.
BROADWAY PLAYERS (Oakland, Cal.—Indefinite—May 17—Indefinite.)

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
BUTWOOD: Omaha, Neb., Aug. 29-May 29.
CALLAGHATE: Galveston, Ill.—Indefinite.
CALHOUN (John T. Connor, mgr.): South Chicago, Ill.—Indefinite.
CARPENT (R. M. McCallum, mgr.): Camden, N. J., Nov. 17—Indefinite.
CARTER, MRS. LYNLE: St. Louis, Mo., 29-June 1911.
CLARKY VAUDEVILLE PLAYERS (Harry Chas. mer.): Chicago, Ill., April 5—Indefinite.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., Nov. 17—Indefinite.
COLUMBIA PLAYERS (Moses Metcalf and mgr. men.): Washington, D. C., May 2—Indefinite.
CONRAD AND EDWARDS: Stapleton, S. I.—Indefinite.
COOK (Charles Pearson Cook, mgr.): Springfield, Mass., 17-July 10.
COVENTRY, CATHERINE (R. D. Price, mgr.): Grosse Pointe, Mich. April 11—Indefinite.

COURTNEY-MORGAN: Albany, N. Y. 1-14-
CRANE, JOHN (Dan Gray, mgr.): Boston, Ma.
April 2-Indefinite.
CURRENT: Greenviot, Brooklyn, N. Y. 3-7.
CUMMINGS (Ralph R. Cummings, mgr.): Mont-
P. O. April 5-Indefinite.
CUMMINGS COMEDIANS: Montreal, P. Q. May
Indefinite.
DANIEL LEIGH (Monty Thompson, mgr.): Bu-
ton, Mass. April 12-Indefinite.
DELMAR GARDENS: St. Louis, Mo., May 25-In-
definite.
DOWNER: Yonkers, N. Y. May 20-Indefinite.
ELLENBERG: Honolulu, Hawaii, April 11-Indef-
inite.
FELDER (L. A. Selis, mgr.): Providence, R.
April 25-Indefinite.
EMPIRE (Theatre Co., mgr.): Dallas, Tex.
March 25-Indefinite.
EUGLE AVENUE (Wm. J. Wilson, mgr.): C
ford, C. May 25-Indefinite.
FURIN: Minneapolis, Minn., June 5-Indefinite.
FRIEND PLAYER (Arthur S. Friend, mgr.):
Watson, Wis., Sept. 14-Indefinite.
FULTON (Joe R. Fulton, mgr.): Lincoln, Neb.
15-Indefinite.
GLASS, VAUGHAN: Detroit, Mich., April 4-
Indefinite.
GLASS FLAYERS: Shreveport, La., Indefinite.
HARNED VIRGINIA: Sans Souci, Chicago, Ill.,
99, June 12.
HAYWARD, GRACE (Geo. M. Gotta, mgr.):
Colum, Neb., May 25-Indefinite.
HELMAN, GUY (Sheron and Wiswall, mgrs):
Seattle, Wash., April 11-Indefinite.
HICKMAN-PERRY (Jack Henny, mgr.): Chi-
cgo, Indefinite.

OLDEN, Indianapolis, Ind., April 10-May 29.
BOLLAS, MILWAUKEE (Edward C. White, mgr.):
Chicago, Ill., April 20-June 5.
HOME, Hutchinson, Kan., 26-indefinite.
HUNTER-BRADFORD, Hartford, Conn., May 10-26-
indefinite.
JEFFERSON PLAYERS (A. B. Morrison, mgr.):
Memphis, Tenn., Nov. 10-indefinite.
KEATING, VIRGINIA: Madison, Wis., May 10-in-
definite.
KEITH'S: Portland, Me., April 18-indefinite.
KESTY, PLAZA (George Kilmot, mgr.): Chicago, Ill., Feb. 21-indefinite.
LEWIS AND HIGGINS (Edgar Lewis and Wm. H. Higgins, mngs.): Newark, N. J., April 26-indefinite.
LONGMAN (Lester Longman, mgr.): Kansas City, Mo., Feb. 12-indefinite.
LONG (Frank E. Long, mgr.): Kansas City, Mo., Feb. 7-indefinite.
LYCEUM PLAYERS: Rochester, N. Y., May 17-in-
definite.
LYNN (Ed. Kehey, mgr.): Toledo, O., April 23-
June 19.
LYCEUM THEATRE (Louis Phillips, mgr.): Brook-
lyn, N. Y., Aug. 10-indefinite.
LYNN STAGE (George D. Mackay, mgr.): Lynn,
Mass., Feb. 21-indefinite.
LYRIC: Minneapolis, Minn., Sept. 28-indefinite.
LYRIC: Portland, Ore.-indefinite.
MACK, WILLARD (Willard Mack, mgr.): Salt Lake
City, Jan. 11-indefinite.
MACKEY (Geo. D. Mackey, mgr.): Lynn, Mass., May
17-indefinite.
MCLEAN (F. C. McLean, mgr.): South Bend, Ind.,
Jan. 11-indefinite.
MCNEE (Glency McNeae, mgr.): Tacoma, Wash.-
indefinite.
MAJESTIC: Utica, N. Y., May 10-indefinite.
MANHATTAN (Jack Parsons, mgr.): Charleston, S.
C.-indefinite.
MILBURN (Harry McKee, mgr.): Portsmouth, O.,
May 7-July 21.
MILLER, CHARLES: Rochester, N. Y., April 26-
indefinite.
MILLIE, St. Paul, Minn., May 20-indefinite.
MORRIS (Robert Laferty, mgr.): Philadelphia, Pa.,
Sept. 12-indefinite.
OUR OWN (W. E. Rice, mgr.): Ft. Wayne, Ind.,
March 21-indefinite.
PAIGE, MABEL (M. Rickle, mgr.): Jacksonville,
Fla., Feb. 12-indefinite.
PANTAGES PLAYERS: Seattle, Wash., Aug. 9-in-
definite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.):
Cincinnati, O., May 10-indefinite.
PEACHES (Charles S. Harris, mgr.): Chicago, Ill.,
Aug. 24-indefinite.
PERUCHI-GYPRENE (C. D. Peruchi, mgr.): Jack-
sonville, Fla., April 11-indefinite.
POLI (R. E. Poli, mgr.): Springfield, Mass., May 10-
indefinite.
POLI (R. E. Poli, mgr.): Waterbury, Conn., May 10-
indefinite.
POLI (R. E. Poli, mgr.): Wilkes-Barre, Pa., May 1-
indefinite.
POLI (R. E. Poli, mgr.): Scranton, Pa., May 17-
indefinite.
POLI (R. E. Poli, mgr.): Bridgeport, Conn., May 17-
indefinite.
POYNTER, BEULAH: Cleveland, O., May 10-in-
definite.
PRINGLE, DELLA: Boise City, Ia., July 20-indef-
inite.
RENTFROW (G. N. Rentfrow, mgr.): Houston, Tex.,
May 26-indefinite.
ROBER, KATHERINE (S. Bastable, mgr.): Syracuse,
N. Y., May 17-indefinite.
SANS SOUCI: Chicago, Ill., May 23-indefinite.
SKYMOOR, DONNA: Lowell, Mass., May 3-indef-
inite.
SHIPMAN, GERTRUDE (Lawrence B. McGill, mgr.):
Buffalo, N. Y., May 24-indefinite.
SNOW, MORTIMER: Albany, N. Y., May 10-June 26.
STONE HILL (Frank Grave, mgr.): Peoria, Ill.,
May 26-indefinite.
THALIA (Max Moscovitz, mgr.): New York city,
May 10-indefinite.
VALENCIA: San Francisco, Cal., Sept. 12-indef-
inite.
VAN DYKE-TRAVES: Manchester, N. H., May 10-in-
definite.
VAN DYKE-KATON: Milwaukee, Wis., Feb. 28-in-
definite.
WARD COMEDY (Hugh J. Ward, mgr.): Perth
Amboy, Australia, June 1-July 10.
WITTING (Nathan Appell, mgr.): Syracuse, N. Y.,
May 17-indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.-indef-
inite.
WOODS (A. H. Woods, mgr.): New York city, May
15-indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha,
Neb., May 15-indefinite.
YALE (Charles Thompson, mgr.): New Bedford, Mass.,
May 15-indefinite.

REPertoire COMPANIES

BARRIE STOCK (Edwin Barrie, mgr.): San Antonio Tex. June 5.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Franklin, N. H. 24-29, Lebanon 31-June 5.
BROWN, KIRK (J. T. Macauley, mgr.): Halifax, N. S. 17-29.
CHASE-LISTER (Clint Robbins, mgr.): Jefferson City, Mo. 15--Indefinite.
CHICAGO STOCK (Chas. H. Rosskam, mgr.): Detroit, Mich. May 16--Indefinite.
CHOATE DRAMATIC (Harry Choate, mgr.): Portsmouth, N. H. 24-29.
CUTLER STOCK (Wallace E. Cutler, mgr.): Pleasanton, Cal. 17-19.
DONOHUE PLAYERS (George Donohue, mgr.): Missoula, Mont. 24-29.
DOROTHY STOCK (Wassan, Wm. 27-31.
DOUGHERTY STOCK (Jim Dougherty, mgr.): Albany, N. Y. 24-29, Norwich 31-June 5.
GIFFORD PLAYERS (Adolph Gifford, mgr.): St. Louis, La. 24-29.
HALL, DON C.: Marion, O. 24-29, Decatur, Ind. 31-June 5.
HARBOUR COMEDY (Chas. K. Harris, mgr.): Bingham, N. Y. 24-29, Wheeling, W. Va. 31-June 12.
HARVEY STOCK (J. S. Gardele, mgr.): Green Bay, Wis. 24-29, Escanaba, Mich. 31-June 5.
HARVEY STOCK (Southern): Harvey D. Orr, mgr. Detroit, Mich. 24-29, June 5.
HENDERSON STOCK (Princeton, Ind.) 17-29.
HICKMAN-BESNEY (F. W. Jenks and Guy Hickman, mgrs.): Bartlesville, Okla. 23-29, Independence, Kan. 30-June 5.
IRSON, BURT: Columbia, N. D. 24-29.
JACKSON STOCK (W. A. Varney, mgr.): Hialeah, Fla. 24-29.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Walbridge, Mo. 24-29, Showcases 29-29, Brooks: June 2, Hartford 3, Dexter 4, 5.
KENTMAY STOCK (Jackson, Tenn. 10-29.
MATINEE GIRL (J. E. Jackson, mgr.): Webb City, Mo. 23-29.
NORTH BROTHERS, COMEDIANS: Hot Springs, Ark. 17-June 12.
PARTELLO STOCK (Rastner: H. J. Leland, mgr.): St. Louis, Mo. 23--Indefinite.
RICHARDSON STOCK (Rastner: Frank W. Richardson, mgr.): Jackson, Mich. 24-29.
ROSEAR-MASON STOCK (E. C. Rosear, mgr.): Kansas, Ind. 24-29.
SELMAN STOCK (Joseph Selman, mgr.): St. Joseph, Mo. 24-29, June 5.
SHERMAN STOCK (Waterloo, Ia. May 17--Indefinite.
TAYLOR STOCK (H. W. Taylor, mgr.): Homestead, Pa. 31-June 12.
TEMPER DRAMATIC (J. L. Tempest, mgr.): Adams, N. Y. 24-29.
THAT STOCK (D. Otto Hiltner, mgr.): Springfield, O. May 3--Indefinite.
VERNON STOCK (B. B. Vernon, mgr.): Angus, Ga. 17-29.
WARNER COMEDY (Ben R. Warner, mgr.): Marion, Ark. 24-29, Fivemonth 27-29.
WOOD, DOROTHY (Mack Sad All, mgr.): Orono, Me. 17-29.
YANKEE DODGER STOCK (Geo. V. Heildav, mgr.): Fruit Ste. Marie, Mich. 24-29, Manistowic

OPERA AND MUSICAL COMEDY.

ADORN COMIC OPERA (Milton and Sargent Ab-
mers.): Washington, D. C. May 3-Indefinite
ADORN GRAND OPERA (Milton and Sargent Ab-
mers.): Detroit, Mich. May 10-Indefinite
ADORN GRAND OPERA (Milton and Sargent Ab-
mers.): Newark, N. J. May 10-Indefinite
ADORN GRAND OPERA (Milton and Sargent Ab-
mers.): Brooklyn, N. Y. April 25-Indefinite
ALASKAN (Wm. Cullen, mgr.): Chicago, Ill. A-
11-Indefinite
BEGGAR PRINCE (Jack Glines, mgr.): Little B-
Rock, Ark. 10-20
BLACK PATTI TROUBADOURS (Veechold and Ne-
mers.): Brownson, Mont. 25, Livingston, Pa. 10
ber 27, Buffalo 29, Mine City 29, Glendive
Dickinson, N. D., 31, Mandan June 1, Bismarck
June 3
BOSTON IDEAL OPERA (F. O. Burgen, mgr.)
Peoria, Ill. May 10-Indefinite
BOY AND THE GIRL (Curtis-Marks, Inc., pro-
ducers): Philadelphia, Pa. 10-20, New York city 31-
Indefinite
BROADWAY MUSICAL COMEDY (Ray Chant
mgr.): Brownson Alma, S. A. May 10-Indefinite
BROKEN IDOL (R. C. Whitmer, mgr.): Toron-
to, Ont. 24-29, Boston, Mass. 31-June 5
CAMERON, GRAHAM (Curtis-Marks, Inc., pro-
ducers): New York city 10-20, Buffalo, N. Y., 24-
York city April 27-Indefinite
CARLE REWARD (Curtis and Marks, mgrs.):
Newark, N. J. 10-20, St. Paul 27-30
COLE AND JOHNSON (A. L. Whiter, mgr.):
New York city May 10-Indefinite
COURT JUDICIAL COMEDY (Allen Curtis, mgr.):

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CIRCUSES.

BARNUM AND BAILEY'S: Pittsburgh, Pa., 24, 25.
 Unlabeled 26, Greenough 27, Johnstown 28, Al-
 toona 29, Lancaster June 1.
 BULLOCK, J. W. & LAWRENCE BILL: Philadelphia,
 Pa., 24-29, Washington, D. C., 21, June 1.
 BOSTOCK'S ANIMALS: Coney Island, N. Y.—indist
 site.
 CAMPBELL BROTHERS': Council Bluffs, Ia., 25.
 CLARK, D. & LAND WILD WEST (W. A. Dick-
 mer.): Chicago, Ill., 12-34.
 101 RANCH WILD WEST (Miller Bros., agns.):
 Cleveland, O., 24, 25, Fairview 26, Cincinnati 27,
 Erie, Pa., 28, Buffalo, N. Y., 29, Rochester 31, Mt.
 Morris June 1, Huron 2, Elmira 3, Waverly 4,
 Cortland 5.
 HAGENBUCK AND WALLACE: Kanabos, Ill., 25.
 NORRIS AND BOWEN'S: Burlington, Wash., 25, Bel-
 Air, New Westminster, B. C., 27, Vancouver
 ver 29, 30.
 RINGLOD BROTHERS': Kingston, N. Y., 25, Echo
 neyady 26, Albany 28, Boston, Mass., 31-June 5.
 BORDING, FRANK: Bristol, Conn., 25, Middletown
 26.
 SHILL-PIOTO: Portland, Ore., 24, 25.
 WASHINGTON'S, L. W.: Pascoag, B. I., 25, Valley
 Falls 26.
 WICKHAM, AL. F.: Torrville, Conn., 25, Wind-
 ham 26, Litch 27.

MISCELLANEOUS

ADAMS, JAMES: Williamson, W. Va., 24-29.
BURNS-JOHNSON FIGHT PICTURES: Washington
D. C., 24-29. Newark, N. J., 31-June 5.
HONEST BILL'S SHOWS: Helena, Kan., 25, Beloit
26, 27, Chicago, 27, Ohio, 28, Hobart, 28.
LAMB, GANERL: Kansas, Conn. and Boston.
Main, 29, Brooklyn, N. Y., and Philadelphia, Pa.
24, Washington, D. C. and Baltimore, Md., 27
Cleveland, O., and Pittsburgh, Pa., 28, Chicago
Ill., 29.
LUCKY BILL'S SHOW: Weeping Water, Neb., 25
Louisville 29, Springfield 27, Paducah 28, Millard
29.
MCNEIGH'S BIG SHOW (A. D. McPhee, mgr.): Sud-
bury, Can., 24, 25.
RAYMOND, GREAT (Maurice F. Raymond
mgr.): Cape Town, South Africa, June 2--Indefinite
SEVENALLA (Walter C. Mack, mgr.): Perth Amboy
N. J., 24-25.
THOMPSON ENTERTAINERS (Frank H. Thompson
mgr.): Glenhead, Wla., 24-24.

Recorded too late for classification.

BARRYMORE, ETHEL (Charles Frohman, mgr.)
Colorado Springs, Col., 25. Salt Lake City, U.
27-29.

BOWERY BURLINGUES (E. M. Rosenthal, mgr.)
New York City, 29.

COLE BROTHERS CIRCUS: Buffalo, N. Y., 31.

DESTORS, THE (G. M. Allison and Henry M. Elger,
tr. mgrs.): Providence, R. I., 23-June 8.

DORR, J. H. (J. H. Dorsey, mgr.)
Point, 28, Stratton 27, Wayne 28, O'Neill 29, N.
High June 31, Madison 2, York 3, Lexington 4, Cass
5, N. Platte 7, Gothenburg 8.

GIRLS TALKING TO THE ROUGE (E. Dick Rid-
man, mgr.): New York City 24-29.

GREEN PLAYERS (Sam Grant, mgr.): Philadelphia,
Pa., June 24.

GUTHRIE, JOEHN: St. John, N. B., 24-26.

MARKS STOCK (Tom Marks, mgr.): Winnipeg,
Man., 24-29.

MUGILLER, SIGMUND: Rochester, N. Y., 25-29.

NAIROL, ANTONIO: Rochester, N. Y., 25-29.

ORVINO, JOE (J. D. Milner, mgr.)
Baltimore, Md., 24-29.

TOPFADER STOCK BURLINGUES: Buffalo May 1
-Indefinite.

TRICARDERO BURLINGUES (Charles H. Waldron,
mgr.): Boston, Mass., 24-29.

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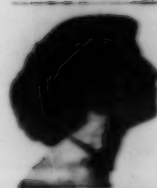
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